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At the Theatres.

The musical burlesque, Penny-Ante; or, The Last of the Fairies, by Messrs. Leerburger and Eustis, was produced at the Fourteenth Street Theatre Monday night with very little success. The audience was large and composed for the most part of professionals. It received the piece patiently and tolerated the defects good-naturedly. We are somewhat at a loss how to describe Penny-Ante. It is no more a burlesque or extravaganza than it is a drama or tragedy. The text is silly and pointless; the story has neither congruity nor humor to recommend it. Characters come and go, commit senseless antics and talk vapid nonsense without any apparent purpose. Out of the mesh of absurdity we gathered that some people were arrested in a dry goods store, taken to the Tombs and finally landed up in a fairy grotto. In passing through these experiences they sang some songs and choruses and performed a lot of idiotic actions, which were supposed to be, but were not, amusing. From first to last there was nothing to arouse the languid interest of the spectators except a number of good-looking females, who donned from time to time the garments of shop-girls, messenger-boys and fairies. The comedians were not comic, and the singers could not sing. The representation was quite as bad as Mr. Leerburger's lines, and that is saying a good deal. Mr. Eustis' music is bright and sparkling, and for that reason it deserves to be in better company than the text of Penny-Ante. It is not remarkably original—indeed, many of the melodies suggest the Pirates, Patience and other popular operas; but it is the sort that becomes popular. A waltz-song, policemen's chorus and messenger-boys' chorus were noticeably pretty, and they received the stamp of approval in the shape of enthusiastic encores.

The company was not distinctly meritorious. Possibly the stupidity of the piece itself infected their acting. Several members of the cast were grossly imperfect, and the sloven and hitchy style in which the representation proceeded betrayed insufficient preparation. The part of Bias, head clerk in the drygoods store, was automatically played by Charles Sturges. This gentleman is so painfully conscious of his mechanical efforts to be funny that he is an eye-sore while on the scene. He also gave offence on Monday evening by keeping up a species of telegraphy with his professional friends in front, peering at them from time to time, as if to say "See how funny I am! watch me paralyze 'em." A young Englishman named Oakland made his first appearance as Hoops, a tenor conundrum. His voice is light but rather pleasing, and his appearance is gentlemanly. The one hit of the evening was made by Ed Morris, who, as a Milesian police captain, with a buttermilk brogue, provoked much merriment.

Louise Searle, a lady who has been on our boards for a year or two, made her reappearance as Melinda Cheat. Miss Searle was formerly a favorite member of Rice's company, in that manager's palmy days. Absence from the stage has not added to her capability. Her voice, which used to be deliciously sweet in quality, has become thin and reedy. She still shows the fruits of careful vocal study, but her voice will not enable her to do what she ought with it. As an actress Miss Searle was never gifted. She has not outgrown her awkwardness and affectation. Carrie Godfrey as the Fairy Queen had but little to do, but she looked handsome and sang her music agreeably. Jennie Reiffarth, whose energy and vim is apparently exhaustless, as a garrulous spinster, Cleopatra Cramps, was entertaining. The rest of the company call for no individual mention. The piece was nicely put on the stage, the three sets being new.

* * *

Dan Sully introduced an Hibernian version of Peck's Bad Boy, to a fair audience, at Tony Pastor's Monday evening. It is called The Corner Grocery, and it enables eight people to make a good deal of rough fun. Master Mahony was clever as Jimmy, the bad youth, and Mr. Sully was excellent as Michael Nolan. The spectators appeared to heartily enjoy the performance.

* * *

The success of Gus Williams in Captain Mishler, at the Comedy Theatre, continues undiminished, and the piece has settled down for a long run. The house is quite comfortable on warm nights, so the weather is not likely to materially affect the business of this star.

* * *

The Stranglers of Paris was transferred from the Grand Opera House to the People's Theatre on Monday, where it was seen by an immense audience. The drama was creditably acted by the same cast hitherto noticed, and the scenery made a formidable impression. Next week The Queen's Lace Handkerchief will be presented at this house.

* * *

May Blossom scientifically presented amid cool surroundings delights large audiences at the Madison Square. The advantage that a house prepared for all changes of temperature has over its neighbors never had a better illustration. The Madison Square is likely to continue open without a falling off of patronage, while the other theatres, or at least a majority of them, are obliged to shut up until Fall.

The Musical Mirror.

Falka is still drawing well at the Casino. The management are rehearsing The Little Duke so as to be ready for the first emergency, but the present opera is likely to remain on the bills for a good while yet. The Sunday night concert was liberally attended. The soloists were Miss Beecher, Mrs. Cole and a German flutist. The band played some popular selections pleasingly.

* * *

Madam Piper is kept on at Wallack's despite the light-winsted attention it receives from the public. The management are forcing a run for the purpose of securing prestige for the road partly, but chiefly because they are under contract and bound to remain at Wallack's for a certain number of weeks. Next week a musical burlesque of Arrah-na-Pogue will be brought out.

* * *

Bluebeard's reign at the Bijou ends on Saturday night, after which the company will be taken to Boston. Prior to the opening of the next regular season the theatre will be rented, if anybody can be found who wants it during the dull period. The burlesque Aladdin will begin the next campaign.

A Dude's Discomfiture.

With two comic opera companies in the City of Churches and lots of pretty girls singing in the choruses, the young swells are all torn to pieces, and wander about disconsolately during the matineeless afternoons, wishing for evening to come, that they may go and worship their divinities at the small price of fifty cents for a reserved seat. There is one young fellow in particular who is decidedly assiduous in this line, and toward him this introduction points. The affair came about in this wise: Succeeding, as he thought, in making an impression, he has been using every means in his power to obtain an introduction, but without avail. Day after day passed and he was no nearer his goal than before, and he became a decidedly dejected being. His collar wilted until it was as limp as his feelings; his bang was neglected, and his whole appearance betokened that life possessed no attractions for him.

But at length Fate, which had been so unpropitious, smiled upon him, and while driving up a certain street in this holy city, in his dog-cart, he espied his divinity slowly meandering toward her evening duties, on foot and alone. Here was such an opportunity as had never before presented itself, and he immediately seized the golden opportunity. He tossed the lines to his groom, leaped to the sidewalk—having driven to the curb—and approaching the fair chorister, doffed his hat, and with the usual formula introduced himself, "hoping she would pardon his apparent rudeness," etc., etc. She was at first a little offish, but the dog-cart entered into the combination and she soon forgave the intrusion and walked with him for a block or so before she said adieu. During this time he had mustered courage to ask her if she would go out to supper with him that evening after the performance, and she, much to his delight and surprise, consented, when he said that he would send a carriage for her and would meet her at a designated restaurant afterward. This, also, was agreed to, and he was about to leave when she hesitatingly requested him to allow her to bring a friend with her, as it would look better, and she could not come alone. This pill was somewhat bitter; but as it was that or nothing he agreed, and then left, promising to be at the restaurant at eleven o'clock and meet her at the door. Getting into his cart he hied him merrily to the park. He appeared to have grown at least three inches during the interview, and was so elated that those of his friends who saw him remarked to each other "Some one must have paid Brown's debts; see how happy he looks."

After an airing in the park the cart was driven to one of our swell restaurants and a magnificent supper ordered. Nothing was too good for the smitten swain. The table was to be set for three; the champagne was to be iced to perfection; flowers were to adorn the cloth, and if anything could be suggested, why, let's have it. As his bill was already somewhat large, he was forced to pay for what he had ordered on the spot, and quite a handsome sum it made, and left him but a small amount in his pocketbook. He then went to the stables where he dealt and ordered a carriage to be at the designated place at half-past ten, and there wait for Miss Blank and her friend, and thence to drive them to the restaurant. This he had to pay in advance also, so hard-hearted are sundry creditors. But when, as eleven o'clock approached, he went to the restaurant and saw what an elegant appearance the table made, he was almost consoled for the expense he had undergone, and when the carriage rolled up and he, stepping forward, threw open the door and was given the dainty hand that he longed to kiss, he regretted nothing. He aided the fair lady to alight and then turned to assist her companion, whom he supposed to be in the carriage in the shape of one of her lady friends of the chorus. But, horror of horrors! instead of a daintily-gloved hand seeking his a brawny paw was thrust out and grasped his with a clench that made his nerves tingle, while a deep voice cried in stentorian tones that made the glass rattle in the carriage, "Thanks!" and a masculine figure leaped out and puffed a cloud of smoke in his face that instantly set him to coughing. As soon as he had recovered from the fit the soft voice of his supposed conquest murmured, introductorily: "My husband, Mr. Brown," and then added: "Shall we walk in?"

Brown told a friend afterward, confidentially, that the iced champagne was like hard cider to him, and that the delicate meats were as wormwood and ashes in his mouth. But he had to grin and bear it and make the best of it, although it was like pulling teeth, and he was thankful when the ordeal was over. Brown has gone to the mountains and will not be seen in Brooklyn for some time again.

The Gay Capital.

PARIS, May 26, 1884.

The weather still continues hot, and the depressing effect is registered by that thermometer known as the box-office. The Parisians are notably an out-door people, who seem to delight in blocking the pavements in front of the hundreds of cafés during the Summer evenings, and, as they sit at the small iron tables sipping their absinthe, cognac or coffee, and talking over the various events of the day, they indulge in an amount of gesticulation and earnestness which one would imagine was not altogether conducive to keeping cool. A few persons have already departed for the watering-places, but the exodus does not realy commence until the latter part of June, and then it is scarcely perceptible on account of the great influx of foreigners, who make the city the Mecca of their Continental trip; for this reason the theatres which have genuine attractions can play continuously to fair audiences, which are largely composed of visitors who pay little regard to the dictates of fashion.

The little theatre known as Menus-Plaisirs is well situated on the grand boulevard, but is laboring under one of those unaccountable streaks of bad luck which occasionally strikes a theatre so hard that paralysis is nowhere. It has been trying a little bit of everything—magic-lantern, tableaux vivant, prestidigitation, and on the evening of the 23d returned to the legitimate by producing Les Champairol, a patriotic drama in verse, written by Auguste Fraisse, an author who derived his inspiration from the little unpleasantness of '70. Mr. Fraisse is unquestionably filled with a commendable love of country, and there is no telling what his production might have been had his countrymen carried out their original intention and thrashed the Dutch, for it has more gore in it than a butcher shop, and more high sounding poetry about the war, and the flag, and La Belle France than would have supplied Johnny Logan's Fifteenth Army Corps with songs sufficient for a ten years' campaign. The plot is slight, and is not particularly well handled. Old man Champairol is the proud father of two sons who enlist for the war, "unless sooner discharged," and go to the front under the watchful care of their uncle, who is a general in the army. This uncle has had the misfortune to marry a young wife who is as beautiful as an angel and as false as Lucifer. One of his dutiful nephews is not so thoroughly filled with love of country but what there remains a little space in his heart for his young aunt, with whom he elopes. When the siege of Paris takes place the general is shot, and the young chap who had loved his auntie, not wisely but by far too well, takes up the torn flag and rushes to the ramparts, where he is killed, and so ends the piece. The clou (nail) of the performance is in the 4th scene (tableaux) when they illustrate, on the stage, the great picture, by Neuville, called "The Last Cartridges." It represents some French soldiers, who have been making a desperate defence of a building, the windows of which are shattered, the walls filled with shot holes, and the floor strewn with their dead and wounded comrades, at this moment they have exhausted their ammunition and are about firing their last shot. This makes a great scene, but it will not save the piece, which the *Figaro* disposes of in the following brief but expressive manner: "The play was one of good intentions, with patriotic sentiments, and mediocre verse."

On the same evening the Dejazet gave their new piece, entitled Tout au Plaisir, which is nothing more or less than a condensation, by M. Damien, of all the funniest things which have been produced at this theatre for a few years past. There is a sort of a gum-elastic plot which admits of a little bit of everything from a quadrille to a sermon, and furnishes plenty of material for laughter, but little for commendation. It is filled with French humor or less decent—a good deal less than more. An old shopkeeper goes off for a day's relaxation leaving his nephew in charge of his establishment. No sooner is his back fairly turned than the wild nephew closes up the shop, and invites a number of congenial spirits out for a day's enjoyment. It is a decidedly merry party, the most prominent of which is a gay widow who is ready for anything that may happen to turn up. They go off to the park for the purpose of having a good time, and succeed, but unfortunately they meet the old man and things become very much complicated. They go to the theatre and after an incredible number of comical situations the play is wound up by the nephew and the "widder" uniting in the holy bonds of matrimony.

The Baroness Von Friedberg is an American lady who resides at No. 16 Rue Scribe, and who has acquired an enviable reputation as a teacher of music. On last Sunday afternoon the annual concert and examination of her pupils was held before a large and fashionable audience at the Salle Erard. After performances by the younger classes the programme gradually extends to the choice works of such masters as Chopin, Mendelssohn, Verdi, Massenet, etc., which were all rendered with a remarkable precision which clearly demonstrated the excellence of the method of instruction adopted by the gifted directress. M. Magnus, the well known violinist, treated the audience to Beriot's seventh concert, executed in masterly style. The occasion was highly enjoyable and creditable alike to the lady and her pupils.

Mr. A. M. Palmer bought the Odéon piece, Les Danicheffs, in 1876, and supposed that he had secured the exclusive American rights; but when he brought a suit he failed in sustaining them for the reason that he could not prove the authorship. He sent a polite letter to Dumas, and an agent as well, asking that gentleman to kindly give him an affidavit covering the point at issue. Mr. Dumas refused to do anything of the kind, and it appears now, by the decision of the Paris courts, that Dumas was only the reputed author, and that the play was really written by some one else. This fight has revived the interest in it, and it will be brought out next winter at the Gymnase. Mlle. Jane Hading will not be in the cast, so she will appear in London during the run of the piece, where she will present Le Maître de Forges, Fron-Fron, Le Gendre de M. Poirier, and Le Marquis de Villemer.

You have already been informed of the report that Sarah Bernhardt had made overtures to be reinstated at the Français. The story now is that M. Perrin consulted the committee of the theatre, and the members of it were unanimous in the conclusion that they would not listen to a proposition to receive her back at any price. In other words, they did not want her, and would not have her. The management of this theatre had announced that the first representation of Le Député de Bombinac would be given on last Friday night, but their superstition finally conquered their bravery, and the *première* will not take place until next Wednesday.

The following is the programme announced by the Grand Opera for this week: Monday, Faust; Wednesday, Sapho; Friday, Robert le Diable. The Opera-Comique will give us on Monday, Carmen; Tuesday, Manon; Wednesday, Lakmé; Thursday, Carmen; Friday, Manon; Saturday, Lakmé. A grand concert will be given on the 5th of June, at the Châtelet, by the Association des Dames Françaises for the relief of sick and wounded soldiers in time of war. The chief artists of the various theatres have promised their assistance.

There are three hundred and forty-eight theatres in Great Britain; of this number thirty-seven are in London, eleven in Liverpool, five in Edinburgh and four each in Glasgow, Blackburn, Liverpool, Ramsgate and Stockton-on-Tees. In Ireland there are only ten, including music-halls. In the past theatrical year 153 new plays were produced in London and about 160 in the Provinces.—Le Tour du Monde en Quatre vingt Jours is now on the bills of the Châtelet, and although it has been played in every quarter of the world it is not yet worn out, but, on the contrary, proves as attractive as when it was first produced.—The daughter of Mark Smith, who is known as Caterina Marco, has spent the past season singing in Spain. She has made an unqualified success, and the Spanish papers are loud in their praises of her voice and acting.—M. Parodi, the author of Rome Vaincue, is a native of Crete, but has just been naturalized as a French citizen, and just had his latest play rejected by the Comedie Française.—Bret Harte, speaking about dramatizing his stories, says: "I'll leave that to some one who has a tougher hide than I. A man needs more nerve and fewer nerves than I have got to dance attendance on actors and theatrical managers with a play. I have never tried it, but I know people who have, and I envy none of them their experience."—Trois Femmes pour un Mari, the opera-bouffe at the Cluny, which has been adapted for the American stage under the title of Three Wives; or, Nice and Warm, still continues to draw, although it has reached the 158th performance. It will be kept on the boards until August. The Ambigu has accepted a new drama by M. Decourelle, founded upon Dickens' story of "Oliver Twist." The rôle of Oliver will be taken by Mlle. Réjane.—The comic opera, King of Diamonds, will be revived at the Folies-Dramatiques on the first of June.—It is rumored that Judic will quit the Variétés, and is negotiating with the Vaudeville.

The performance given last Saturday at the Trocadero for the purpose of raising funds to erect a statue of Béranger, turned out to be not only remarkable on account of the performers, but from the fact that it netted 80,000 francs, which was just double the amount anticipated and required.

The following are the echoes from the Boulevard:

A rich American farmer and his wife stood gazing in admiration at the Arc de Triomphe.

"What on 'arth are them figgers on top?" exclaimed the old lady.

"Don't know, but I guess them must be the archangels."

Another:

CONCIERGE: "What! you have a piano?"

NEW TENANT: "Certainly, I have."

CONCIERGE: "I'm sorry, sir, but the landlord will not have folks who have pianos."

TENANT (looking into the ledger): "The devil take me, but you have one yourself."

CONCIERGE: "For my daughter. And that's quite enough, I assure you—indeed it's even too much."

TENANT: "I haven't a doubt of it."

And another:

"Are you taking a stroll?"

"No. I'm going for the doctor."

"What! at that pace?"

"It's my uncle, who's——"

"Oh! I understand—the millionaire. What doctor are you going for?"

"Doctor Martin."

"But he's never at home on Sunday. You are certain not to find him."

"That's exactly what I am counting upon."

MENTOR.

The closing of the Palmer-Daly Vacation company was only temporary. The company reopens at Holyoke, Mass., next Monday night, and at the same time opens the new Bijou Theatre there. A two weeks' season at the Boston Museum will begin on the 30th.

Professional Doings.

—Max Freeman goes to Ocean Spray for the Summer.

—Roland Reed opens his season at the People's Theatre, Sept. 8.

—The title of Jananschek's new play is Lily, the author being Harry Meredith.

—Charles McCarthy is gone home to Chicago, but Jimmy Morrissey is in town.

—Managers Havlin, of Cincinnati, and Philip Lehman, of Syracuse, are in town.

—Maude Giroux replaced Hattie Richardson in Falka on Monday night at the Casino.

—Flora Moore is engaged to appear in the Rag Baby at the Fourteenth Street in August.

—Jerome Eddy has assumed the New York agency of the Philadelphia Ledger Show Print.

—The Theatre Comique is in the hands of the decorators. The auditorium is to be overhauled.

—Johan G. de Bang has taken the place of Herman Perlet as musical director of the Chicago Museum.

—Ada Gilman is taking lessons in dancing and on the banjo, preparatory to her starring tour in A Mountain Pink.

—Thornton and Handel's company left for Cincinnati on Saturday night. The Dayton party left on Saturday also.

—Pauline Markham and Randolph Murray open in The Bandit King at the New Park Theatre next Monday night.

—Many disengaged professionals in town visited the new steamship *America* on Monday. The National Line distributed invitations.

—Adeline Stanhope, Sara Neville and Nelson Wheatcroft are receiving commendation for their acting in Lewis Morrison's Chicago company.

—The scenery for The Seven Ravens is partly ready. Artists are hard at work upon it at Niblo's Garden. Much of it will come from Europe.

—Wallace Ross and Frederick Plaisted, the rowing men, intend appearing on the stage next season in a piece which will expose the frauds of sporting life.

—The receipts of Lady Clare in Boston averaged about two hundred dollars a night. The heat and cheap summer resorts are injuring the theatres there.

—Manager George Wood is rehearsing his company at the Cosmopolitan. The numerous doors and windows on the three sides of this house keep the auditorium cool.

—Patrick Rooney and William Rice are organizing a large minstrel company to play at Niblo's Garden during the summer. Rooney will put it on the road next season.

—The principals of the Madam Piper company dined at Tortoni's on Saturday night. The evening performance went with a go, although the house was nearly empty.

—Frank D. Nelson, the singing comedian, has met with success at the Spanish Fort Opera House, New Orleans. He has lately been appointed assistant stage manager.

—Lawrence Barrett's company is complete. It includes Louis James, F. C. Mosby, B. G. Rogers, Charles M. Collins, John M. Sturgeon, S. E. Springer, Albert Riddle, Percy Winter, Garry Davidson, Douglas White, Henry Tappan, J. L. Forney, H. Schuler, Marie Wainwright, Minnie Monk and Rosa France.

—Charles Benton, the $250 a week manager (with expenses), is still en tour. He can be addressed at the Sherman House, Chicago, until June 25. Mr. Benton's advertisement in last week's MIRROR created no end of comment in theatrical circles. The scramble for the prize has no doubt begun ere this.

—Paul Nicholson will have sole management of the Brighton Pier Theatre, Coney Island, this Summer. The season will open on or before June 30. Only the best of the lighter attractions will be presented. The Pier Theatre seats 2,500, and is in direct communication with Brooklyn and New York by the Prospect Park Railroad and the Iron Steamboats, respectively.

—R. E. Stevens is representing the interests of the new firm of Rapley and Kinsley, of the National Theatre, Washington, D. C. This house is to undergo extensive alterations during the Summer. Mr. Stevens desires all managers having dates after Nov. 29 to address him immediately. He has an office at No. 1166 Broadway.

—H. L. Taylor, Jefferson's manager, holds a full hand for the Summer. Besides Jefferson, he represents Annie Pixley and Zelda Seguin, and is the special New York representative of some twenty leading theatres throughout the country. Mr. Taylor has an office at 23 East Fourteenth street, where he is to be found between 10 A.M. and 4 P.M.

—Healy and Bigelow hold the managerial reins over five Summer theatres—in New York City, Brooklyn, Williamsburg, Providence and Newark. They are prepared to negotiate with operatic, minstrel and specialty companies, only engaging such as will please refined audiences. Their sole business representative, Dr. Charles L. Howard, has an office at No. 101 East Fourteenth street.

—When Thatcher, Primrose and West closed their books a week ago, it was found that $63,000 was the net profit of the season. This was divided among the three, according to the partnership, George Thatcher getting the lion's share. They have re-engaged nearly all their people for next season, including the newly formed Crescent City Quartette, Raymond, Winter, O'Keefe and Noble. This is the most expensive quartette in America.

—The Masonic Temple Theatre, Louisville, Ky., has taken a new lease of life. It has lately undergone a thorough renovation. The interior has been refrescoed; the opera-chairs are new; the boxes have been remodelled; a new drop-curtain is hung, and new scenery put in. Everything about the house has been brightened up and improved. The new stage will be the largest in the city. S. H. Friedlander, who represents this practically new theatre, is at the Morton House.

—The Orpheus and Eurydice company will cross the continent to Portland, Oregon, by the Northern Pacific road. Alfred Hoyrier, the business manager, arranged the contracts. It is the first large company to make the trip on this road, and it will test the theatrical value of the territory traversed. Between fifty and sixty persons, beside a carload of scenery, will be transported. The trip will be undertaken at the close of the Winnipeg engagement, June 21. Portland will be reached on the 30th. The San Francisco engagement will open on July 14 and last four weeks.

How Hess Put His Foot in It.

W. T. Keogh, Treasurer for C. D. Hess, arrived in New York last week, and recounted briefly to a MIRROR reporter the story of his employer's season in Mexico with an opera company:

"We had been playing South during the entire season," said he, "as Mr. Hess is well and favorably known there. Touching at El Paso, we found good business might be done in Mexico; but there was no means of conveyance from that point to the interior. Since then the Mexican Central Railway has been opened, and companies may get to the City of Mexico from Southern California and the States. Upon deliberation, Mr. Hess decided to return through Texas to New Orleans and take the steamer to Vera Cruz. The journey by water between the latter places occupies about five days."

"How long did you play in Vera Cruz?"

"Two weeks. In all we played to four weeks' good business. But let me proceed. We went from Vera Cruz to the City of Mexico, where we played two weeks to very large business. There was a subscription, but Hess played on shares with the manager of the Theatre Principal. There is a population of about 260,000 people, of whom about 3,000 are Americans. The majority of the Mexicans are, however, poor, and the support of any amusement depends on the well-to-do few. From there we went to Monterey, where our business began to decline, owing to various reasons. I think Lent had most to do with it, as the priests and people condemn all theatres and amusements during that period. If we had struck it at any other time I believe we would have fared better. Returning to the City of Mexico, we played two weeks more, but not to paying business. Many members of the company became disheartened and left us."

"Do you think there is a paying amusement field in Mexico?"

"Certainly; but several things must be borne in mind. The people are poor, travelling is very expensive, the hotels are uncomfortable, and the masses, not understanding English, rely upon music and action to please them. Then, again, salaries are heavy. In that country such things as bill-boards are unknown. Town talk and the newspapers are the only means of advertising."

"How large a company did you carry?"

"Forty-five people, and we changed the bill almost every night. Minus twelve of his people, Hess is trying to work his way Northward. I do not intend to reflect in any way upon him, as we are good friends; but I regarded him as a little too sanguine when he wrote that famous letter.

"The theatres are built upon a different plan there, except in the City of Mexico, where there are two good houses. The prices are $1, $1.50, and a twenty-five-cent admission for poor people. Another point: a tax is charged upon each ticket, as is done in France. Then the license is heavy, varying from twelve to twenty dollars a day."

Mr. Aldrich Indignant.

Mr. Aldrich, the promoter of the scheme to replenish the treasury of the Actors' Fund, seems to have succumbed to the storm of senseless objections which have been raised on all sides. He grew indignant about it yesterday, says a writer in last Sunday's *Star*, and expressed himself with more vigor than elegance. "D—— the Fund and the actors, too!" he exclaimed. "There's no good wasting any more time over either of them. I've spent a month devising a scheme to relieve the present difficulties and put the institution firmly on its feet. There was no glory to be had and I simply interested myself from philanthropic motives. My plan was adopted, as you know. Since then I haven't known a moment's peace. Scores of actors have come to me and grumbled about it on one pretext or another. Their objections are characteristic and absurd. Either through stupidity or ignorance, not one in a dozen comprehends the purport or the modus operandi of the assessment scheme. Some think it's compulsory, and kick on that account; others imagine the managers won't send their contributions to the treasurer and believe there is a conspiracy afoot to defraud them out of a portion of their earnings. Confound 'em! They haven't as a body a particle of soul or reason, and I mean to wash my hands of the whole business. What's the use in working to benefit a class that receives suspiciously every rational suggestion made with that object in view? I shan't attend the Trustees' meeting, and the Fund can go to blazes for all I care." There is much truth in Mr. Aldrich's remarks, and he cannot be blamed much for abandoning the cause he had set forth to readjust and repair.

Lots of English Opera.

Mme. Minnie Hauk is to be heavily backed next season in the production of English opera on a grand scale. Artists of the first rank are already being engaged. A ballet will be a feature. Costumes and scenery will be on a scale of hitherto unequalled magnificence. Faust, Der Freischutz, Lohengrin, Carmen and Fra Diavolo will have a place in the repertoire. No time has been set for the opening.

Zelda Seguin is making preparations to star in English opera. Abbie Carrington is getting ready for a tour. Emma Abbott will have a strengthened company and repertoire. Other companies may be formed. At all events, a flood of English opera will be let loose next season.

The Brief Season of Dad's Girl.

Lizzie May Ulmer is resting, after a busy season of forty weeks, at her summer home near Nantasket Beach. Miss Ulmer is a homebody and a student. What success she has had has been gained by hard work. Many suppose she is a star of sudden growth—a forced plant. But Miss Ulmer passed a 'prenticeship of many seasons before she met her opportunity in The Danites. In this play and in Ida she developed that rare quality in soubrette stars—moving her audiences to alternate laughter and tears. In the two plays above mentioned Miss Ulmer has made a reputation that will endure. Rather late in the season she produced a new play, Dad's Girl, by E. J. Schwartz, a Philadelphia journalist. It has jumped into popularity with the public, and will be made the feature of Miss Ulmer's repertoire next season. Robert O. Gilroy, Miss Ulmer's manager, is in the city attending to the preliminaries of the coming season. In conversation with a MIRROR reporter he said:

"Dad's Girl had but a brief season, but the trial was very satisfactory. In Philadelphia, the home of the author, the play was much better received by the public than by the critics. Unless the attraction is something extraordinary, it will seldom risk a second week in Philadelphia. Still, our little party risked a jump from the Arch to the Chestnut Street Theatre, and did a very nice business at each. Miss Ulmer has won her position by hard work; she has not had the advantage of booms; is not a subject for interviewers—is, indeed, a self-made woman.

"Our next season opens at the Boston Bijou on August 25. Then we go directly South."

The Southwestern Circuit.

Howard H. Haven, representing thirteen houses on the Southwestern Opera House circuit, is in the city. The towns he represents lie in Southwestern Missouri and Southeastern Kansas. Mr. Haven's visit is to secure attractions for the following points: Butler, Rich Hill, Nevada, Lamar, Joplin, Webb City, N. Springfield, S. Springfield, Lebanon, Mo.; Fort Scott, Columbus, Galena and Chetopa, Kas.

In a conversation with Mr. Haven, he gave considerable information regarding the circuit. "It is the intention of our Association," said he, "to adopt THE MIRROR'S one-attraction-a-week plan. I am booking on this basis. The population of the towns mentioned above ranges from 3,500 to 15,000. Joplin is the centre of the lead and zinc mining interests of the country. All are flourishing and rapidly increasing in population. Business is good. All the opera houses are in good condition. Several are new buildings. The seating ranges from 600 to 1,000. The railroad connections are first-class, and the passenger agents are inclined to liberality. There are good hotels in every town. In fact, the region is famed for its hotels.

"The Presidential campaign will affect us very little. The result of the election is foregone in Missouri and Kansas. One object of my visit is to bring this new theatrical territory to the attention of managers personally. I want to secure the better attractions. It is our intention to turn the cold shoulder to the barnstormers, and give good attractions two full weeks. Twenty miles is the average distance between the towns, so that travel is a small item. I shall remain at the Morton House for two weeks. This is the first season our Association has been represented in the East, and although I only arrived on Tuesday, I have already met with encouragement.

An Indignant Piper.

Adelaide Praeger has entered suit against W. A. Mestayer. She was receiving $125 a week in Madam Piper. Owing to bad business Mr. Mestayer proposed to reduce the salary to $75.

"I refused to accept the reduction," said Mme. Praeger. "When presented with my salary I was asked to sign a discharge receipt to release the management. I declined. I was then denied admission to the theatre. I am now proceeding against Mr. Mestayer for salary and damages for breach of contract. Then again, after I had often appeared, he complained of my accent. Now, I have been in the profession almost from childhood. I speak about six languages, but have never had my accent complained of before. I had a fine offer to go to Australia, but was compelled to decline it, as I considered Mr. Mestayer's offer more advantageous. This affair tends to injure my professional reputation, and I must take a firm stand. I am a prize pupil of the Paris Conservatoire. My uncle, Ferdinand Praeger, was the friend and supporter of Wagner all through his struggles. Until the day of his death Wagner and he were bosom friends."

Mr. Mestayer was then seen by the reporter later. He said: "I have not yet read either Mr. Howson's or Miss Praeger's complaint. I am satisfied that I did what was right and honorable. If it had been another manager, they would not have been kept so long or received so much salary. I believe if Mr. Howson had not raised trouble, Miss Praeger would have let the matter drop. She did not protest until Mr. Howson set the example. I am not running the opera for fun. I am losing money very fast, but I have paid the salaries and borne the loss without complaint. I intend closing on Monday and starting out again in the Fall. I cannot afford to keep on. I made verbal engagements with Mr. Howson and Miss Praeger at large salaries. If they think I have no right to discharge them for neglect or incapacity, I do. I gave them the usual professional notice, and if they expect to be paid for six weeks or six months, about sixty other people are in the same boat.

"I gave Mr. Howson *carte blanche* in the creation of his part, knowing him to be a thorough artist. He did not make up the part properly, took no interest in his work, and made a dismal failure—in my opinion doing his best to kill the piece. His own manager says that if he were to engage Howson upon the merit of his work in Madam Piper, he would not pay him twenty dollars a week. The public and the press set him down as a failure.

"As for Miss Praeger, her accent was so bad the audience could not understand a word she said. I gave her the usual notice. If I were an irresponsible manager nothing would be said, but because I work hard and pay my way I am looked upon as a target for salary-grabs."

A School of Art.

Following is the announcement sent to the press by Professor Sargent respecting the proposed dramatic school:

The Lyceum Theatre, now in process of erection in New York City, will fill the great want so long felt in this country of an American Conservatory of Dramatic Art. The theatre is intended for amateur performances, the production of original plays, and the debut of new talent. It is of medium size, with a seating capacity of about 800. It has a large stage (48 feet opening) fitted up with all the appliances of a first-class theatre, and with artistic scenery. A large rehearsal-room, also fitted up with stage and scenery, and several rooms for recitation and practice, afford ample facility for the various departments of this school. The location is one of the best and most accessible in the city—on Fourth avenue and Twenty-third street, adjoining the Academy of Design. The officers of the theatre comprise a dramatic director, a musical director, a stage manager, and their subordinates.

The school will be under the charge of a large body of specialists in the different departments of pantomime, stage business, theatric traditions, the several branches of elocution, vocal and instrumental music, dancing, fencing, etc. A number of professionals will also be engaged to illustrate special lines of acting, and to otherwise instruct the pupils in stage effects. A very important feature of the system will be a series of nearly fifty lectures by prominent artists and professors on physical training, dramatic literature, criticism, costuming, the theatric methods of different nations, and the fine arts. These lectures, and many of the regular class exercises, will be open to the public. Each class will form a stock company, subject to the discipline which regulates the best professional theatres. A number of performances will be given by the students, thus affording all such as are competent frequent opportunities to appear in public with proper stage surroundings. This theatre school, which will, it is hoped, combine the best features of the various European schools, particularly those of the Paris Conservatoire and the German Theatre Schulen, which have been carefully studied by the directors, will have the support and patronage of the managers and profession generally; so that engagements can be most easily effected through its agency, particularly for school members and for graduates. The school and the theatre will open about Nov. 1, and full details will be announced shortly. Franklin H. Sargent, at present dramatic director at the Madison Square Theatre, will resign that position and become the director of the Lyceum, and the original projector and prime mover is said to be Mr. P. G. Hubert, of Hubert, Pirrson and Co., architects, the originators of home clubs.

This prospectus is full of promise, but before endorsing it developments and results must be awaited.

Brief Season of an Opera Snap.

Townsend Percy's office and agency is called the Internationa' Musical Agency, and he is the holder of the American right to The Queen's Lace Handkerchief. A few weeks ago a company was formed in his office called the International Opera company, for a season of six weeks, to produce that opera and several others at the Grand Opera House, Brooklyn. They opened in The Queen's Lace Handkerchief on Monday, May 26, with a good cast—Madeleine Lucette, Fanny Wentworth, Paul Arthur and many others—and continued the same opera until June 5, when The Pirates of Penzance was produced with Lucette, Wentworth, Arthur, Hatch, Nash and Clifton in the cast. Business was bad, and salaries were not paid in full. Knowles and Morris, the house proprietors, were to receive $1,500 a week for the theatre. The salary list was about $700. Not receiving their salaries, the company applied to Townsend Percy, as all of them understood him to be the promoter of the enterprise. Their surprise was great, however, when he informed them that he had nothing to do with the affair; that his manager, Henry Cuthbert, was the responsible person.

Now, Mr. Cuthbert and Henry Fisher, the latter also of the Percy staff, shoulder the blame, but their resources are doubtful. They should have mentioned this little fact earlier, as some of the people threw up out-of-town engagements at the prospect of summering in New York for six weeks. A MIRROR man met several of the company yesterday, debating the probability of Knowles and Morris taking the matter in hand.

Kruger's Improved Vocalism.

Walter Hines is busy arranging the preliminaries of Jacques Kruger's starring tour in Dreams. Mr. Kruger has revised the skit and invested it with a great deal of new business—especially for himself. A few people have been engaged. A young English comedian named Coote was engaged for the part of the photographer's boy, but now that James Powers is coming home from abroad it is probable that he may be secured for his original part. The specialty acts will be entirely different from Edouin's.

The improvement of late in Mr. Kruger's singing has induced him to give an order to a ballad-writer for a bouquet of songs—none of which, however, will be sentimental. He had intended to try one of them in Bluebeard, but wise counsel from the management turned him from his purpose. He now sings nearly all Bluebeard's music, so that it has been deemed unnecessary to take Charles Dungan to Boston. The latter was engaged specially to sing Kruger's music. Dreams will open at the Bijou Opera House.

Aronson's Perseverance.

"Few people," said Rudolph Aronson, yesterday, to a MIRROR man, "can realize the endless worry I have had since I first projected the Casino. Debts and grumbling stockholders were the chief troubles I had to contend with. Many of the shareholders predicted a failure, and some said the house would never be finished. Rival managers joined in the chorus. But now I can look back upon my two years' management with pleasure, for its record is success piled upon success. The dissatisfied stockholders are now my strongest adherents, and I have received many letters from them praising my work. Previous to the opening of the building it was saddled with a debt of $100,000. This, I am happy to say, is almost wiped out, and to-day the Casino is looked upon as one of the most valuable theatrical properties in America."

"You have had some remarkable runs?" suggested the reporter, and Mr. Aronson dropped into statistics.

"Very few of our productions have run less than one hundred nights. The Queen's Lace Handkerchief, our first attraction, ran 137 nights. This was followed by Sullivan's Sorcerer, which we revived to gain time. It had a run of two months. Then came Offenbach's Princess of Trebizonde, during which the erratic Lillian Russell took flight to Europe. The Queen's Lace Handkerchief was revived and played for another month, when Strauss' Prince Methusalem was presented. It kept the boards from July 9 to Oct. 25, 1883. We then revived The Princess of Trebizonde for a month, when Milloecker's Beggar Student was put on and ran for five months. Our next attraction was The Merry War, which drew good houses for seventy nights, until Falka was put on. This opera is still drawing crowds, and will certainly exceed one hundred nights."

"Your policy seems to be to make frequent changes in the casts?"

"Yes; but the representations do not suffer. Among the prominent people who have appeared in Casino productions and at Casino concerts are Lillian Russell, Laura Joyce, Lilly Post, Mathilde Cottrelly, Bertha Ricci, Rose Leighton, Marie Jansen, Emma Carson, Julie de Ruyther, Gertrude Orme, Jennie Reiffarth, Alice May, Louise Paullin, Jeannie Winston, Rosalba Beecher, Aimee, Nixan, Theo' William Carleton, John Howson, Fred. Leslie, John Ryley, Francis Wilson, Signor Perugini, Hubert Wilkie, Digby Bell, Ellis Ryse, W. S. Rising, Henry Walsham, Jay Taylor, A. W. Maflin, H. A. Cripps and Harry Macdonough."

"How long does your contract with the stockholders endure?"

"The management of the house is in my sole control for five years. My contract with Colonel McCaull runs until next May. He furnishes the company. The selection of attractions is a matter of mutual agreement."

Mr. Chipman Ventures Again.

"I am now arranging for rehearsals and engaging people for my musical comedy," said A. Z. Chipman to a MIRROR reporter yesterday. "It is called Fizz! Bang! Boom!—a sort of Fourth of July title. I have confidence in it, as many managers who have seen it express their good opinions. We have five weeks booked in and around New York City and Brooklyn, and among those already engaged are Kate Foley, Carrie Godfrey, Blanche Moulton and Arthur Moulton. There are only six characters in it, and the more refined specialties only will be introduced. As a finale to the last act, a burlesque of a scene from Faust will be given, the words of which, as well as of all the songs in the piece, will be entirely original. We will open about the end of August."

Advice to Managers.

Sheldon Bateman, manager for Brooks and Dickson, has studied the question of booking dates very closely. He has unburdened himself to a MIRROR representative on the subject. "It is a pity," said he, "that many agents and managers do not look ere they leap. They never wait to consider the resources of the houses with which they book their attractions, nor inquire the size of the stage or ask any vital question regarding accommodation. Consequently, until they arrive in the city they do not realize their mistake. This season there have been, as you are aware, many new halls and theatres built throughout the country, and also many new managers imported into the business. In Little Rock, Arkansas, there is an Academy of Music, with a stage 22 by 16 feet, which is booking big attractions."

Charles Harkinson, late manager of the Fun on the Bristol company, has come to town to arrange for the production of his new English purchase. "It has a peculiar title, Where Were You Last Night?" said he. "The piece ran in London for over 1,000 nights, under another title. It is the funniest play I ever read, and I am now engaging a company and filling dates. I open at Providence on Sept. 1. It cannot be called a burlesque, and yet it is not a musical comedy, although I will introduce a great deal of music into it."

Professional Doings.

—Mugg's Landing will open its regular season on Sept. 1.

—E. T. Webber has returned to the city from Chicago and is disengaged.

—Lilly Vinton is playing Alexina in Falka, the part lately played by Rosalia Beecher.

—Oliver L. Jenkins has been engaged for a third season as the Tramp in Roland Reed's Cheek.

—It is said that Manager Henderson will run a stock company at the Jersey City Academy.

—Harry Standish, stage manger at the Spanish Fort, New Orleans, will be at liberty after Sept. 1.

—Harry Greenwall states that he has only four weeks open at his theatres in Galveston and Houston.

—Tony Sullivan, who signs himself "Cockentian Comedian," is open for an engagement in Irish comedy.

—McCaull's Merry War company is still on the road, but the business is reported to be far from satisfactory.

—Manager Edwards, of French and Son, is rapidly improving, and will return to his duties next week.

—H. E. Henderson, the Kokomo (Ind.) manager, wants an attraction for Tale week, opening August 25.

—Mrs. Annie Yeamans remains at the Comique. Few actresses have done such good work during the past season.

—Jimmy Morrissey says his Minnesota real estate has increased in value, and he expects to realize handsomely on it.

—William Donohue will remain at the Bijou Opera House during the Summer to look after Miles and Barton's interests.

—Alfred McDowell has been engaged for leading comedy business in Mugg's Landing, and Netta Zebus for leading juvenile.

—Daniel Bandmann is touring in Montana and Oregon. He has added Duke's Motto, Don Cæsar and Dead or Alive to his repertoire.

—"Pretty Little Dark-Blue Eyes," Geo. Willom's new song, has caught on. The only thing now required is to get it out to the crank motion.

—Murry Woods, the comedian, has been engaged for John T. Raymond's company. He is at present with the Trip to Africa company in Chicago.

—William J. Murray has been re-engaged by John Stetson for next season. He has been with him many years. Latterly he has attended the box-office.

—There will be no soloists at the next Sunday concert at the Casino. The Twelfth Regiment Band and Arnoldi's increased orchestra will be the attractions.

—The Chicago and Alton Railroad have issued a splendid railroad map of the entire United States. It is especially adapted to the necessities of the profession.

—M. J. Thomas was obliged, at the last moment, to decline his engagement with the Bijou Opera company, owing to illness. He has gone to his home at Xenia, Ohio.

—R. C. Varian, late of the Twenty-third Street Theatre, is doing the advance work for Buffalo Bill's Wild West Show. The Show opens at the Polo Grounds next week.

—It is announced that C. J. Whitney, of Detroit, will have the management of the New Grand Opera House which is to be built at the corner of Washington and Clark streets, Chicago.

—The following are the only ventures which Brooks and Dickson will have on the road next season: Rentzl, Rentzy Rye, A and B companies; In the Realm, A and B companies; Bluff, the burlesque, and La Cheneniere.

—Charles Overton, Owen Fawcett, Edwin Cleary, Ian Robertson and wife, Hardy Vernon, Theodore Robinson and Daisy Fawcett sailed yesterday for England aboard the *America*.

—F. W. Clifton, who played Hamlet in Confusion, and was the original Sergeant in The Pirates of Penzance, has been playing the latter character with success in Brooklyn during the past week.

—May Henry has been engaged to create the leading part in the new comedy entitled A Camp-Meeting Episode, by N. Wheaton, which is to receive its initial performance at Indianapolis shortly.

—A. J. Kasson, of Gloversville, N. Y., is in the city. He has issued a very handsome photograph of the auditorium of the Memorial Hall, which he manages, with portraits of his staff surrounding it.

—Miles and Barton are engaged in deciding upon their opening attraction for the Bijou for 1884-5. They state that the next production will surpass anything ever done in the burlesque line in New York.

—In our Trenton correspondence last week a notice of Mugg's Landing appeared. Our correspondent was misled by the printing used. The Old Fireplace, as the manager informs us, was the piece performed.

—John D. Grillo, Irish comedian, and Billy Chase, negro impersonator, have been engaged to play in Zozo next season. The company will form a strong combination of mirth-provoking elements.

—Colonel Prentiss Ingraham, the novelist, is the general press agent of Buffalo Bill's Wild West. The Colonel is assisted by Ralph C. Varian, who has had considerable experience in theatrical affairs.

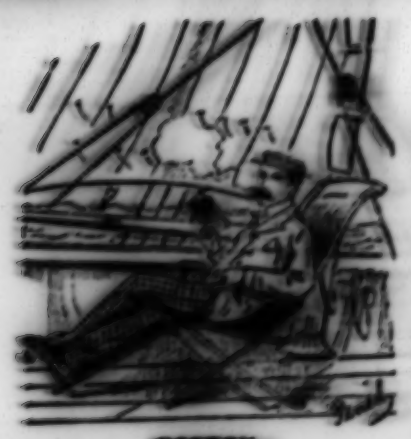
—John Thompson is having success in making the Eighth Street Theatre a resort for the middle-class of people. By a frequent change of bill, and a fairly capable stock company, he has created a special clientele.

—On the opening night of Penny Ante at the Fourteenth Street Theatre, Joseph W. Harris, who plays the Chinaman, burnt his hand severely while handling the chemicals in certain vessels used in the piece. He is still playing his part, though suffering severely.

—H. A. D'Arcy has secured Antony and Diana de Lys, both by Dumas, which are running successfully in Paris. The first-named has been pronounced the most immoral play ever accepted by Parisian managers.

—C. R. Gardiner informs THE MIRROR man that his consolidated Only a Farmer's Daughter and Only a Woman's Heart company are doing a good business in Canada, with Newton Beers and Edith Houston in the star parts. They will remain on the road until the middle of July.

PROVINCIAL.



BOSTON.

As burlesque go, measured by the standard which they seem to have set for themselves during the present generation, Sydney Rosenfeld's attempt in Well-Fed Dora is a very creditable work. Why it failed in Boston, as given at the Globe Theatre last week, was probably because Fedora itself is not better known. Sardou's play had but fourteen representations here at a small theatre and, of course, but a small proportion of the people of Boston could have seen it. A burlesque is negative, and relies upon the capabilities of the play burlesqued being turned into fun, rather than upon any inherent fun in the burlesque itself. Hence the failure, from the lack of curiosity on the part of people to see a play burlesqued that they knew nothing about. Mr. Porteous was clever in his entire assumption, and occasionally a great deal more than clever. Better than all, he was clean and devoid of any nasty suggestiveness. Miss Holtzmeyer looked and acted prettily. Miss Perkins filled her tights as well as the bill, and the singing of Miss Burroughs was at times positively brilliant. The *Advertiser* of Tuesday morning confided with the girls because the sudden hot weather had compelled them to appear in such scanty costumes. As the *Advertiser* has a large circulation in Cambridge, I expected to see full delegations from Harvard on that and subsequent evenings during the week; but for some reason the students failed to connect.

The Rose Stella Comic Opera co. has made quite a hit at the Park Square Garden as Olivette, which they give in a decidedly brisk way. The singing is more than respectable, and the acting of the lively kind that Audran's opera calls for. Loose rein is given to the imagination and the tongue, and the twists in the dialogue and quirks in added puns are enjoyed hugely by audiences that care less for art than for fun. Olivette has attracted such large audiences that Billee Taylor, which was announced for this week, has been withdrawn, and the same bill will be continued. The John E. Ince Comedy co. appear each afternoon in a resurrection of The Bonding School.

Peck's Bad Boy, transferred to the Bijou Theatre, with Jennie Yeamans as the Chum, has done a good business through the week, and will continue one week longer.

The Barlow-Wilson Minstrels have done a large business at the Boston Museum, and continue another week.

The Equine Paradox has packed the Boston Theatre at nearly every performance, and continues. It is really a wonderful performance.

Lizzie Harold appeared during the week in Becky, the Make-Believe, at the Howard Athenæum. But the misery done was in ratio with the badness of the ece rather than the excellence of the star.

Variety at the Boylston.

Items: Fred. Burgess, manager for his brother Neil, in Boston, where he will remain till the opening of his season, Sept. 1.—Nathaniel Childs is at work on two or three plays for which he has orders.—I met Addie Cora Reed a few days ago at the musical studio of Signor Farini, and she expressed herself as delighted with her reception at the recent concerts at the New York Casino. She sails for Europe in the *Servia* on the 14th, where she will continue her studies and fill an operatic engagement which has been tendered her.—Fantine is the name of the first of the light opera novelties which will be produced at the Boston Museum during the Summer season, and which has been translated and adapted by Manager R. M. Field and Benjamin E. Woolf, several additional numbers having been added to the original by the latter gentleman. It will be given early in July, and in addition to a number of fine singers a large chorus of forty people have been engaged.—The action of A Sea Change, the comic opera by W. D. Howells and Georg Henschel, takes place on a steamer in mid-ocean.—Robert Grant and George W. Chadwick are engaged respectively on the libretto and score of a comic opera.—Agnes Booth has gone to her Mascomomo home for the Summer.—John Gilbert is at his cottage in Manchester-by-the-Sea.—Lawrence Barrett comes to the Boston Theatre for his Boston engagement next season.—Manager George H. Tyler, of the Bijou Theatre, has been appointed fleet-captain of the Hull Yacht Club. He will fill the Hull bill.—Harry McGlenen has trained up his sons in the way they should go. One of them, E. W. McGlenen, will be the business manager of the popular *Empire State* this season, whose trips will begin on 18th. This boat has always been a popular one with professionals of the better class.—The rumor heretofore referred to that Sol Smith Russell would become a member of the Boston Museum co. has proved true, as he has been engaged.—The Globe Theatre closed with the seventh performance of Well-Fed Dora.—Julia Wilson was at the United States Hotel on Sunday, spending the day on her way to New York after the close of Dan Thompson's season in Keene, N. H., the night before. Miss Wilson will not join the Thompson co. next season till Dec. 1, intending to take a six months' vacation.—Florence Bare has made quite a hit in a pretty ballad which she sings delightfully in Peck's Bad Boy.—Bowman, Green and McCarthy will benefit at the Howard Athenæum, 14th. Their popularity will doubtless fill the house.

BALTIMORE.

Fra Diavolo, at the Academy of Music, has proved the greatest success of the present season. Since its first production, on Thursday night, the building has been unable to hold the crowds that nightly besiege the box-office, and people are turned from the doors by the hundred. The opera is handsomely set, and sung in excellent style. Jennie Winston makes a great deal of the dashing Diavolo and her reception every night is a regular ovation. Francesca Guthrie sings the part of Zerlina beautifully, though not quite equal to the dramatic requirements of the role, and Flora Bernicer was a good Lady Allcash. Walter Allen and Arthur Bell, as the two robbers, furnished the comedy, and most successfully, too. Fra Diavolo will probably run through the week, and will be followed by The Princess of Trebizonde.

Harry Sheridger's Comedy co. had a fair attendance at Ferrari's Summer Garden last week, and will continue their engagement another week. Among the specialties filled are: The Comical Cavaleros, in acrobatics; Luigi Del' Oro, musical artist; Carrie Wards, cyclonomic; Matthews and Harris, specialists; the Orpheus Belles, and the Duncan Sisters, vocalists. On Monday nights next the walking match will be inaugurated by a six-day contest for female pedestrians.

Items: The pretty little Bijou Theatre, at Catonsville, was crowded on Thursday night by an audience that would have graced a performance of grand opera at the Academy. The occasion was the production of The Doctor of Alcantara with Mme. Zelda Seguin-Wallace as the star, and with Mme. Julie Rosewald and Mme. Beaumont in the cast. As for Mme. Seguin-Wallace, was bewitching; she played the intriguing maid most cleverly. Her voice has lost none of its old-time charm and sweetness. Mme. Rosewald and Mme. Beaumont were both cordially received. The amateurs who filled the minor roles did creditably, and the performance was very enjoyable. The opera is full of melody, and it is strange that it is not oftener given. During their stay Mr. and Mrs. Wallace were the guests of Mr. Eugene Carrington and the recipients of a great deal of social attention.—The twenty-first anniversary and musical festival of the Musical Union of Baltimore will be held at the Schwetzen Park, June 4th and 5th.—Joseph Greenfelder has signed for next season to go with Mrs. Seguin as basso and comedian.

ST. LOUIS.

Uhrig's Cave (Pat. Short, manager): This popular Summer resort opened for the Summer season Tuesday evening, 3d, with the Ford Comic Opera co., in Princess Ida, with Blanche Chapman, George Denham, L. F. Raymond, George Paxton, McDonald and others in the cast. The chorus is very pretty and attractive. The performance was excellent. Nell Guynne and Princess of Trebizonde are in preparation. Owing to cool weather on several evenings the attendance was not large, but very good considering. On the warm nights the Garden was crowded.

Olympic Theatre (Charles A. Spalding, manager): The three Wagner concerts, given 1st and 3d, matinee and evening, were fairly successful, the first night's audience being crowded and brilliant. Materna, Winkelmann, Scaria, the Thomas orchestra and the local chorus were all superb.

Theatre Comique (W. H. Edwards, manager): A good variety olio is offered at this house, which will remain open all the Summer.

Dime Museum (Frank Gregory, manager): The big whale, Rocky Mountain beasts and other attractions have drawn well. A good theatorium performance is offered.

Items: Prof. Maddern, leader at the Grand, has gone East.—James Hannerty, "Me-too James," treasurer of the Standard, is acting in that capacity at Uhrig's, and all are delighted to see his pleasant, good-natured phiz at the box-office.—Manager Charles Pope has gone East, more for purposes of rest than business, although he will keep his eyes open.—Prof. R. Goldbeck will take a benefit at Mercantile Library Hall, 13th. A fine concert programme has been prepared.

CHICAGO.

The National Republican Convention, and the crowds of visiting politicians, did not benefit the theatres as much as was expected. There has been abundant room in all of them. The Summer season began in three of the down-town theatres, and the other two close for a period of ten weeks.

At the Grand the Boston Bijou co., with Georgine Jauschowsky, Will Fennedon and George Travener, have appeared in A Trip to Africa, with eminent success. The opera is bright, and the singers are all that could be desired in a work of this kind. There are a few weak spots in the cast, but they are not of sufficient importance to spoil the good work of the others. Harry Brown was funny as the Pasha. He evidently had free license to "cut up," and took advantage of his liberty to be Harry Brown more than anything else. The opera will be kept on for three weeks longer.

The spectacular pantomime, Excelsior, has had the largest crowds of any of the theatrical attractions. Its gorgeous scenes and handsome costumes, together with a multitude of pretty ballet-girls in constant motion, make it the attraction for the thousands of visitors now in the city. There is a sort of fascination about the Kiralfy way of putting on such pieces, that people have come to regard their name as synonymous with gorgeousness, brilliancy and glitter. The spectacle remains all Summer.

The best of our Summer dramatic guests is the Daly co. Their annual visit is looked forward to by our theatre-goers as a treat not to be missed, and it is to be hoped that the present season will more firmly establish the co. in the estimation of the people than ever before. Judging from the list of comedies to be played, it won't be Mr. Daly's or his admirable co.'s fault if such is not the case. Dollars and Sense proved to be a capital thing, giving splendid opportunity for the favorites in the co. to show their mettle, and Ada Rehan, Mrs. Gilbert, James Lewis, John Drew and Charles Fisher were all cordially received. Otis Skinner was disappointed. This week Red-Letter Nights, to be followed by 7-20-8 and The Country Girl.

The Morrison season at the Academy of Music opened auspiciously with The Duke's Motto. Mr. Morrison as Lagadere was very good, although the role is not exactly in his line. Messrs. Harry St. Maur as Carrickfergus, Nelson Wheatcroft as De Gonzagues, and Albert Fisher as Payrolles were capital. Blanche Weaver was acceptable as Blanche de Nevers, and Miss Rebel Thorne played Zillah very nicely, though perhaps a little too ingeniously for a gypsy girl. The audiences have not been very large, but still must be considered satisfactory for a venture of this kind. This week A Celebrated Case will be given, with Lewis Morrison as Jean Renaud, to be followed by Victor, a play written by Miss Rebel Thorne.

The Standard has been running light with minstrel shows, Callender's Genuine Colored being the last to appear there. They gave a very passable performance, and drew better than their predecessors in burnt cork. This week Tony Pastor's co., and the house will undoubtedly be crowded at every performance.

Woods', or rather the Olympic, Theatre and Museum is to close for ten weeks at once, and when it opens in August there is to be some wonderful things offered. The Chicago Museum closed its season of opera on the 7th, and on the 9th a supplementary season of burlesque is to be inaugurated with Lisa Weber as the star. Ixion is the first attempt.

The Criterion had a profitable week with C. A. Gardner and Topsy Venn in Karl, the Peddler, and this week James C. Scanlan, with the principal members of the comic opera co. lately at Wood's, will give Chimes of Normandy, Pinafore and Billee Taylor.

Items: W. W. Kelly goes to New York this week to collect his co. for Mme. Janisch and make his contracts for printing, etc.; also to book dates for a season of thirty-five weeks.—The second week of Nordeck was better than the first by nearly a thousand dollars. Frank Mayo will now rest until September, when he will start out with a strong co. under the management of Sheridan Corbyn. The actor will not confine himself to Nordeck, but will play Davy Crockett occasionally.—W. C. Coup, manager of Coup's Museum, severed his connection with that institution 7th. The exact cause of this cannot be definitely learned, Mr. Coup undoubtedly gave the place the popularity it enjoyed. The management is now in the hands of Frank Goodwin. The concern was owned by a stock corporation, and Mr. Coup was paid a salary for his name and management. Opera will continue to be the feature of the stage performances.

NEW ORLEANS.

The management of the Spanish Fort Opera House have again changed their operatic bill of fare, and have again suited the popular taste. On the evening of 1st Prince Methusalem was given its initial performance in this city to a large and enthusiastic audience. Catherine Lewis and Martha Perteous have again made most emphatic hits, and Messrs. Standish and Campbell are also seen to great advantage. In fact, the entire cast is well deserving of most favorable comment. The chorus is very capable and has been carefully drilled. The Amazon march is nightly treated to a triple encore. The scenic effects are admirable, and the costuming noticeably elegant and appropriate.

The programme at the West End Opera House was changed very much for the better May 31. On that evening La Grande Duchesse was produced, and served as the debut of Mme. Selina Dolaro, the regular prima donna of the co. The large auditorium was literally packed, and the entire audience evidenced their thorough enjoyment by frequent and continued rounds of applause. Early in the performance Mme. Dolaro proved herself a success, and she is now an established favorite here. The co. have in this opera a far better chance to prove their real ability than in the ill-fated burlesque of Prince Amabel, and do so with positive emphasis. The leading parts are all well sung and the chorus is very efficient.

At both our lakeside resorts the audiences have been nightly large and very appreciative. The cos. at both opera houses are now actively engaged in rehearsing La Fille de Madame Angot, which will, it is said, be the next attraction at both houses. If this be the case I think it unfortunate. Better have different operas, and so better please the public and avoid "odorous" comparisons.

The German and Faranta tent shows are still attracting large audiences nightly. The management of both places are giving performances of comedy and drama, in addition to a regular and attractive olio.

SAN FRANCISCO.

June 3.

Lynwood, J. K. Tillotson's new play, kept the boards of the California last week, and is continued this. The play is both emotional and sensational, but is badly dovetailed—the joiner work shows out roughly. Some of its scenes are incompatible with others that precede, and its ending is weak. The first and third acts are strong; the other two need pruning. The scene of action is laid in Kentucky, during the late war, on the Confederate side of the line; though the political question of that unpleasantness is not touched upon. Henry Holland, who came out here in support of Fred Warde, has returned to New York after one week in the play. He was not happy in the military assumption, and George Osbourne, a California actor, has been engaged to succeed him. Nick Roberts is here arranging things for the opening of John Stetson's Monte Cristo co. at the California on the 16th.

James A. Herne and his Hearts of Oak co. opened at the Grand Opera House on the 1st (Sunday night) to an audience of over 2,000 persons. Play and players made a very favorable impression. His house last night was good, and his two weeks' business promises to prove satisfactorily profitable. After Herne, W. A. Sheridan opens in a season of the legitimate at the Grand, supported by Bert's co.

Sanger's Bunch of Keys opened at the Bush Street Theatre to a very large house last night, and caught on like a sticking-plaster. The people are very amusing and very clever, and will do big business for three weeks. The Bush is very lucky in having new—to us, that is—and taking attractions sent out to it.

The Baldwin, on the contrary, has been unfortunate in its attractions. Nat Goodwin, here for the third time, is playing the old man in Confusion to moderate business, and puts up Hobbies for the next, his last week. Langtry opens on the 16th. She, we opine, will prove a very strong attraction. It is her first visit here.

Harry G. Richmond, who has cut loose from the Pop co., joined Wyatt's Minstrels at Emerson's Standard Theatre last night. Business has not been good, though it will build up with the addition of Richmond.

Items: The Meteors are doing San Jose, Stockton and Sacramento this week. Go Eastward next, over the Central Pacific, playing their way en route.—The Pop co. has steamed away for Oregon. After playing in Portland and other towns they return, and we may have another short season of Pop.—Charley Reed and a minstrel party have gone to Los Angeles for one week, and will play their way back, when Reed departs for the East, accompanied by his wife.—When Rhea opened at the Baldwin, George E. Barnes, the veteran critic of the *Morning Call*, and one of its original founders in 1856, the paper of the largest circulation on the Coast, spoke in pain terms of her inability to pronounce the English language sufficiently intelligent to be a popular attraction here. Manager Al Hayman took offence, and showed it in a personal manner by refusing to extend the usual courtesies to Mr. Barnes. Since then he has withdrawn his advertisement from the *Call*, and inserts in the Baldwin advertisements, "This theatre does not advertise in the *Call*." Mr. Hayman is giving publicity to his action, and I will aid in doing so through Tur Mirror's columns.

CINCINNATI.

The second and final week of Our Summer Boarders, at the People's Museum, which terminated 8th, was fully as successful as the first. One of the Indians belonging to Texas Harry's Wild West Show, exhibiting at the same theatre during the week, came within an ace of scalping Murray (of Murray and Murphy) during one of the final performances, as a summary method of testifying his non appreciation of Murray's kindly regard. Manager Fennessy, during his visit to New York, arranged with Messrs. Thornton and Handel for the appearance at the People's of the Bijou Opera co., whose engagement opened 9th with Marcotte, followed during the week with other popular comic operas. The admission tariff to the theatre proper has been increased, and it is the intention, if the public will stand it, to conduct the People's throughout the entire Summer with a programme comprising comic opera and light comedy.

Between Acts: DeWitt C. Waugh, scenic artist of the Grand, is busily engaged in preparing some stuff for the Catherine Lewis party. Jule Cahn, of this city, will be the business manager for Miss Lewis, while Smiley Walker (our own cute Smiley) will endeavor to make the troupe "stout" with the provincial press. Length of season not specified, for valid reasons.—J. W. Carroll, advance courier of the Lizzie Evans comb. during past season, is in town, en route for Chicago to attend his daughter's wedding, which occurs in that city 12th. Mr. Carroll has been engaged by Manager Chase, of the Kalamazoo Opera House, to look after the business of his co. during a tour of the principal Summer resorts in Michigan and Wisconsin. He reports Miss Evans' season to have been a satisfactory one in every sense.—The orchestra belonging to Heuck's New Opera House, under the leadership of Prof. Webber ("Professor" is good), will give a series of Summer concerts at Wiebert's Garden.—Will Fennessy will forego his accustomed visit to Mount Clemens, Mich., this year, and is now industriously employed in dispensing tickets at the box-office of the People's Museum.—Manager John Havlin, who had just returned from a Western visit, departed for New York City 7th. He has discontinued his business relations with the Knights, who will attend to their own business affairs during the season of 1884-5.—The Vine Street Opera House closes its season 14th, the Crandall and Eastwood comb. being the final attraction. Manager Havlin proposes the expenditure of considerable funds in the improvement of his handsome theatre within the ensuing few months, and will alter the lower section of the theatre by introducing a dress-circle. Brussels carpet will ornament the auditorium, the private boxes will be altered and the three entrances used last season will be combined into one.—Ex-manager Jim Collins of the Weidner Opera House, Dayton, O., has been in the city for several days, devoting his massive intellect to the enlightenment of the local press. Dayton was too small a place for a man of Jim's calibre. Some kind friend on the inside tells me that Frank Scott's benefit netted the recipient $37 and a gold watch, the latter a present from the Dramatic Festival Chorus.—Harry Lewis, business manager of the Grand, realized handsomely on the Martin-Muldoon wrestling match at his house, 5th. More so, in fact, than did Bob Miles at the Latonia course during the week.—A troupe known as Kent's Opera co., made up largely of local talent, will produce Pinafore at Harris' Museum current week, and will alternate between this city and Pittsburg during the Summer season.—Manager R. E. J. Miles has assumed control of the fortunes of Mattie Lee Prior, the Georgia Electric Girl, and will exhibit the female prodigy in New York City, beginning June 16.—James Douglass, originally manager of Heuck's New Opera House, who has been lying ill in the city for several weeks, has been tendered a benefit, which will come off 17th, the attraction being Miss Prudence Cole, in Leah the Forsaken.

BROOKLYN.

The Pirates of Penzance replaced the Lace Handkerchief at the Grand, and is attracting fine audiences. It is remarkable how easily comfortable the house is. On the hottest nights not a bead of perspiration adorns the noble brow of Colonel Morris, while Ed. Knowles wears his alpaca and a piece of red flannel about his neck on account of the climate. The co. presenting the round of operas which is being served up is an excellent one, and no fault can be found with any of them. There are some new faces on the boards this week, and they add to the attractiveness of the presentations. Pretty Agnes Folsom has already stepped into favor, and an impressionable auditor delightedly turned to me the other evening and whispered, much to the scandal of an elderly and sheer lady, who sat in front of me and appropriated the remark, "Ain't she a darling daisy?" I admitted that she was, whereupon the aforesaid obese lady deigned to smile complacently, and regarded me with much favor until I fled in dismay. Other operas are to follow in quick succession, and will undoubtedly be received with high favor.

Harrigan and Hart began their second week at the Park, with Dan's Tribulations, and were greeted by crowded houses. The season closes with this week, and ends, as it began and continued—famously. Colonel Sinn can congratulate himself upon the success he has achieved, and upon the fact that Brooklyn people highly appreciate his efforts to instruct and amuse. During the coming season the house will sustain the reputation it has already won, and present only such entertainments as are in keeping with the high standard of excellence it has attained, and it will undoubtedly enjoy increased popularity with each successive season under the present management.

The Summer Pavilion draws crowded houses nightly, and is emphatically a success. The matinees are well attended, although the tent is much cooler in the evening than during the heat of the day. It is difficult, at night, after the curtain rises, to obtain a seat, and the musical chink of the silver coin that pours into the box-office is as continuous as the patter of the rain upon the roof during a shower. Bessie Gray, a high favorite in this city, is singing Billee Taylor this week, and is highly appreciated. The performances are under the management of Jules Grau, and not given by Robert Grau, as has sometime been stated. The latter is in Rochester. There is a clever set of gentlemen about the tent, among them Mr. Ward, whose full name I do not know, but who extends to The Mirror all the courtesies at his command. Your representative appreciates that sort of thing, and is always very glad to acknowledge it.

If you do not find that the usual mail brings you a letter from Brooklyn next week, you may know that the sea, or the mountains, or the springs have proven too much of a temptation, and that I have fled for a short season of recreation to one or the other of these places.

CLEVELAND.

Euclid Avenue (Gus. Hartz, manager): McCaull's Opera co. gave a sparkling production of The Merry War, 2d to 5th, to small audiences. A bright opera and good co. well merited better patronage. Tony Pastor's variety programme, 6th and 7th. Fair attendance. This week will inaugurate the new management of the house. Gus Hartz is a popular man, and the prosperity of the short existence of the Park Theatre stamps him as a successful manager. The local events at this house for the following two weeks are Uncle Tom's Cabin and Drummer Boy of Shiloh—both worth seeing.

Academy of Music (John A. Ellsler, manager): Michael Whalen and co., in True Hearts of Erin, the past week, to small business. The rankest attraction of the season. C. D. Hildebrand, will give his novel exhibition to-night (8th). Nothing announced this week.

Haltnorth's Gardens (J. J. Collier, manager): The Wilbur Opera co. opened the season last Sunday in Olivette, to an audience of 2,000 people, and all the week, with the same opera, they have continued to attract large audiences. Mr. Collins is to be congratulated upon the success of this new enterprise. He has gone to no little expense in fitting up the Gardens in the finest possible manner, and it is with pleasure we note the instantaneous popularity of the place. Iolanthe this week.

Dime Museum (Drew and Sackett, proprietors): Splendid attendance last week. Del Bartinee, the Egyptian salamander, will be added this week to the long list of curiosities now on exhibition. The museum will close the last of this month.

Drift: "Alphabetical" Williams, of the Katie Putnam co., is visiting friends in the city.—Cleveland Comedy co. and the Salvation Army have joined forces.—Charles Drew was here last week.—B. C. Hart, manager of the Comique, took his annual benefit 6th.—The Wagner trio, consisting of Materna, Winkelmann and Scaria, soloists, in connection with Theodore Thomas' full orchestra, will be at the Tabernacle 24th.—Prof. Thorndyke will be musical director of the Opera House orchestra under the new management.—John A. Ellsler has secured the right to Prof. Puchringer's new opera, Captain Cupid, and will put it on the road next season. The opera was produced before the representatives of the local press last week and pronounced good. The music is bright and sparkling and the dialogue witty and full of merit.—Hanna's benefit 12th was a rouser. That the manager retires with the good will of the people is quite evident.

PHILADELPHIA.

The season here is practically at an end. All the houses are closed except the National and New Central.

The Chestnut last week witnessed the production of Lillie Hinton's new play, by Mrs. Annie Johnson, entitled Pizarro; or, The Queen of the Miners. The play itself is a weak affair; indeed, it could not well be otherwise, as the field to which it belongs has been worked until there is nothing left. As usual, with these "trial heats," the co. engaged to support Miss Hinton was wretched. Phil Anderson played the heavy part with commendable vigor, but the others were either paid amateurs or worse professionals. The star proved herself in possession of considerable versatility, but the character of Pizarro is not of the kind for which she is best adapted. The audience on the opening night was composed of enthusiastic admirers of the fair aspirant, and kept up a noisy demonstration of approval throughout the entire performance. Flowers were lavishly bestowed, and both actress and authoress were called before the curtain. With proper accessories, such as reasonable rehearsals, fair performers, etc., the play might have scored a fair success; but every other consideration out of the question, the co. was sufficiently bad to damn it on sight.

Dan Sully's Corner Grocery drew light houses at the National. It is quite as funny as the Bad Boy, and has the advantage of possessing less that is disgusting. With the addition of a few pretty women, and some music, I see no reason why Sully should not have an attractive play—as such plays go. Queen's Evidence is the current attraction.

A brief review of the season shows that, with two exceptions, our theatres have been unusually prosperous. The two Chestnut street houses, under the able management of Zimmerman and Nixon, have had a continuous run of success. The National and Haverly's are also near the top of the list. The Walnut has had an average attendance, but the season, as such, was a paying one. The Arch claims big results, but, as a matter of fact, business did not attain a point beyond that indicated by the word "fair." The prospects for the season of 1884-85 are brilliant beyond compare.

Items: I. M. Kahnweiler, of the National, is manager of Lauber's Concert Garden.—Manager Kelly thinks he will capture the $1,000 pool, and furnish C. R. Gardiner with the handsomest woman ever seen on the American stage. Kelly and Kahnweiler have both examined the alleged beauty, and as the former claims to have made a very close and critical inventory of her charms, there is a fair chance for Philadelphia.—While in Lancaster, Pa., a few days since, I was put in possession of some fun relating to an organization called the New York Dime Concert co. It was headed by John B. Wills and James Dilks (a capital B was suggested by the Cooper House proprietor). These so-called managers made a two weeks' stand in the town named and then "jumped" a hotel bill, $25 worth of printing, and left also a greatly bad reputation. The female talent of the concern was billed as May Adams and Nellie Gray. They were the reputed wives of Wills and Dilks, respectively. Professor O. H. Collier, a magician, and Cordelia, a piano player, were left behind to mourn the loss of considerable salary. Wills and Dilks should be shown up in their true colors.—Buffalo Bill's Wild West Show has been exhibiting to large crowds in the interior of the State. At Lancaster the entire town turned out. John M. Burke, Cody's ever popular business manager, is a host in himself.

ARKANSAS.

HOT SPRINGS.

There has been a change made in the management of the Opera House. I. L. Butterfield, one of our leading citizens, has succeeded W. J. Slocum as manager. Although Mr. Butterfield is not known to the profession as a manager, we can say that in him the managers will find one who fully understands the managing and running of an opera house. The following is a fair description of our opera house: the building is three stories high, and can seat 1,000 people. It is seated with the best opera-chairs. There are four boxes. The stage is large, being 45 ft. deep by 60 ft. wide, and is well stocked with fine scenery. There are eight dressing-rooms. The entrance to the theatre is on a wide street, where you enter a large lobby from which there are two large folding-doors opening into the theatre. The entrance to the stage is from the main street, in front. The interior is frescoed, with the ceiling handsomely decorated. The drop-curtain is a fine piece of work. We have as fine an orchestra as is found in a great many Metropolitan theatres.

Items: Mrs. J. F. Herne is sojourning here.—W. J. Slocum left for St. Louis, 3d.—Colleen Bawn, which was to have been produced by local talent, has been postponed to the distant future.—Mr. Butterfield, our new manager, has entered upon his duties and is now booking for the season of 1884-85. We wish him the best of success.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Waters and Brinkmeyer, managers). Reed and Emerson's Minstrels opened, 9th and 10th, to good business. The Tennessee Jubilee singers will appear about the 3d. The Rajah manager has written for date some time in August.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): Mrs. Lillian Langtry, the famous Jersey Lily, arrived in her special car 2d, and that evening made her first appearance before a Denver audience in A Wife's Peril. Mrs. Langtry's reputation had preceded her and the advance sale of seats was very large—in fact, the week has been one of the most successful in the history of the house. The engagement was a much looked for event in social circles and the brilliant audiences that have nightly filled the beautiful theatre to its fullest capacity have comprised Denver's most cultured and refined citizens, and the star has reason to be proud of her success. There was the usual diversity of opinion as to the lady's beauty; but all were agreeably disappointed in her acting, which was really excellent. Mlle. Rhea week of 9th.

Academy of Music (McFadden Brothers, managers): On the 2d Charlotte Thompson reopened this new handsome and attractive theatre under very favorable auspices, appearing in Jane Eyre, which seems to be the most popular role of her extensive repertoire. Miss Thompson has made for herself a reputation of much renown, she is a gifted actress and an accomplished lady, possessing great power to hold an audience, and deserves the merited success she has attained. Her supporting co. is composed of some of the best talent on the road, including Olga Brandon, a lady of great beauty, and C. G. Craig, a gentleman of acknowledged ability as an actor. Although the attraction at the other house was a strong one, the business for the week surpassed expectations.

Items: On Rhea's opening night the management of the Opera House will present the ladies with souvenirs as a remembrancer of the one-thousandth performance given in this magnificent temple of art. The souvenirs will consist of richly finished photographs of the interior of the theatre, enclosed in satin.—Mr. McCourt has proven himself an efficient manager in every respect and great credit is due him for the excellent attractions booked for the remainder of the year.—The McFadden Brothers have turned the Academy of Music into a perfect bower of beauty, and have spared no expense in making it a first-class place of amusement. The new drop-curtain is very handsome, and all the appointments connected with the place in good order. Under the excellent management of these gentlemen, ably assisted by I. L. Garside, the Academy will no doubt be popular.

DAKOTA.

FARGO.

Opera House (A. S. Capehart, manager): The Thompson Dramatic co. appeared to a crowded house May 26, in Streets of New York and gave a good performance. The Spanish Students played to crowded houses 27th and 28th.

DISTRICT OF COLUMBIA.

WASHINGTON.

The Barrett Club presents Merchant of Venice to-night (9th) at the National. Geraldine Grey appears as Adrienne, 13th. This, it is to be hoped, will be the last performance until cooler weather.

At the Comique, The Mascotte, with May Seyton as Bettina, this week. Colonel Sneibaker has secured the services of Charles Smith, for many years his assistant at the Cincinnati Vine Street Opera House. Driver promises a fine bill this week.

Elva Davis has been playing with Ford's co. in Baltimore, Richmond and other places, appearing in Ours and Dora for two weeks, making a most pleasing im-

gression. This young lady is pretty and has a great deal of talent.

ILLINOIS.

STERLING.

Academy of Music (Chamberlin Brothers, managers): Dickens's Sketch Club benefit of Sterling Band, 5th. Good entertainment to a fair house.

ROCKFORD.

H. Cailyo, advance, and Walter Southgate, press agent, of Adam Forepaugh's Circus, were in the city 4th, and billed for July 2d. Mr. Southgate speaks very highly of THE MIRROR and says it stands at the head of dramatic papers.

OTTAWA.

Sherwood's Opera House (F. Sherwood, manager): Leon and Cushman's Minstrels closed our season 16th. The house will undergo repairs.

Arena: On the 3d S. H. Barrett's Circus gave two performances to fair crowds. Some dissatisfaction was expressed because the show bills were greater than the performance.

SPRINGFIELD.

Chamberlin's Opera House (J. H. Freeman, manager): Leon and Cushman's Minstrels came 19th.

Item: Pullman and Hamilton's Dime Museum and Amphitheatre opened a week's season May 29. Business good.

INDIANA.

KOKOMO.

Opera House (H. E. Henderson, manager): Season closed May 6. Season of 1884-85 will open August 26 to 29th (county fair week), but the date is not yet filled. The past was the most successful season in the history of the house. Manager Henderson has proven the right man in the right place. He attributes his success mainly to his rule of limiting attractions to the ability of the town to support. He averaged one a week the last season.

Arena: John Robinson's Circus gave two performances on the 3d to fully 8,000 people. Exhibition excellent in spots, and veritable punk between.

EVANSVILLE.

Opera House (T. J. Groves, manager): The New York Ten-Cent Show opened 2d for one week, giving two performances daily to large crowds. Considering the price of admission, the show was very good.

IOWA.

CEDAR RAPIDS.

Greene's Opera House (T. Edwin Turner, manager): May 28, Prof. Morris, with his trained dogs, to largest house of the season. Standing room was at a premium. Dickson's Sketch Club, in Editha's Burglar and Combustion played to an empty house, 30th. Mattie Vickers, supported by Charles S. Rogers, in Gaylor's comedy drama, entitled Jacquine; or, Paste and Diamonds, 6th, 7th. Good business considering weather. Thomas' orchestra, 8th, was the grand event of the season. Large audience. Thomas W. Keene will play Macbeth, 16th, which will be the closing of our season.

DES MOINES.

Foster's Opera House (William Foster, manager): May 30 and 31 and 1st, Heyman's Comedy co. in Frizz failed to attract even a moderate-sized audience at any performance, the receipts hardly paying the gas bill. The co. play a return engagement, 10th and 11th, during the State tournament, and it is to be hoped they will "catch on," for the co. deserves a liberal patronage. Mattie Vickers, as Jacquine, delighted a fair-sized audience, receiving liberal applause, 4th, the honors, were shared with Charles Rogers, who is a very clever character comedian.

Moore's Grand Opera H. W. Moore, manager): Despite the counter-attraction of Sells' Circus, The Rajah drew large and fashionable house. The play was received with marked favor. The stage-settings were among the best we have seen this season. T. W. Keene 17th, 18th; Hamlet and Julius Cæsar.

Arena: Sells' Brothers' Circus 2d showed to about 18,000 people at two performances. As indicated by the parade, the circus proved to be first class in every particular. Although many of the acts were old, they were well executed.

DUBUQUE.

Opera House (Duncan and Waller, managers): Professor Morris' Dog Show, with a few specialties, appeared 10th. T. W. Keene, in Julius Cæsar, comes 12th. This tragedy has not been presented here since the Barrett and Davenport season in 1873. The Dickson Sketch Club will close the season of this house 16th to 19th, during encampment week.

Items: Charles Kerner, the past season with H. H. Regan, the lecturer, is home for a Summer vacation.

Arena: The Forepaugh advertising car No. 1 arrived to-day to bill the town for July 4.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): The George S. Knight dramatic co. gave two entertainments May 31. The matinee had quite a fair attendance and the evening good business. A heavy storm, coming up at the time of opening, kept a great many away. Otto is a good play, and its rendition was far beyond the usual standard of excellence. The audience showed by their applause that they were well pleased. The house was crowded on the 3d to witness the presentation of The Rajah, and all were well pleased with the entertainment. The acting was good; not a stick in the co. The scenery, with the water coming its way through the rocks, was magnificent. Karl co. 14th; Devil's Auction, 17th.

MARSHALLTOWN.

Woodbury Hall (L. C. Goodwin, manager): I have just sharpened my scalpel and selected my Tenaculum preparatory to carving the type-sticking fiend who punctuated my last letter. Why, just look at it and see if you can tell when the B. O. Minstrels gave their performance here. So look out for the dissection. I was unable to get to the house when the Dickson Sketch Club were presenting their pot-pourri until after nine o'clock, but found the second part of the programme just about going on and the audience recovering from the effects of the sketch, Editha's Burglar, and greatly pleased. Combustion is very properly named and causes spontaneous combustion of merriment among the audience. The co. is very good and will create a good impression wherever they go, and draw better the second night than the first. The State Druggists' Convention, in session here the 27th, 28th and 29th, had, by their local secretary, made arrangements to play Maud Atkinson on the 28th as a means *par passe le temps* until the banquet at 11 o'clock, and as they had striven hard and sold 350 tickets, besides giving 400 complimentaries to the convention, the house was crowded to the doors, and Maud Atkinson went on as Kate Mediand in Queen's Evidence before the largest assembly she ever went up a curtain on. Why she should have selected as a vehicle of her powers on this occasion the above play passeth all comprehension. For the 29th the announcement of The Galley Slave attracted the attention of no audience, which was greatly owing to the reaction of the night before and the unquestionable poor opinion of the co. However, the co. had the benefit of a rehearsal, as it was nothing more, and those who went paid for that privilege. I am sorry to have to chronicle the fact that an attempt was made on the 30th to play Fanchon, and only $45 being taken at the door. I cannot recall having seen so poor a presentation of this pastoral drama. A thirty-dollar house attended the Saturday matinee, when All is Not Gold That Glitters was presented. The ladies seemed pleased. The last of the series was the presentation of Two Orphans Saturday evening. When the first curtain went up a light house was found, which fact, together with the heavy bill, leaves the entertainment better imagined than described. The wardrobe is elegant, new and complete.

Items: While the paper for Mattie Vickers next Monday is all up and very attractive, we are compelled to say 'tis very cheap. Manager Goodwin informed me of the fact that he received a telegram from Manager Washburn, of Burlington, stating that at the matinee of the Vickers co. on the 29th a full house was in, and in the evening they turned away money. The sale of seats here is as far not very large, though they probably will have a good house, inasmuch as this is the last attraction of our season.—Both Cal Wagner and Rose Lytinge cancelled.—Our small boys—and some of the larger—are rejoicing in the knowledge that we are to have a circus next week. Howe, Pullman and Co. are to show here 3d and 4th, giving two performances each.—Manager Rowe, of the Atkinson co., says they will be in Mankato 5th and play there a week, opening the new Opera House, and then close. Says he wishes they were to close to-day, as he and the co. are tired, and he wants to get fixed at Far Rockaway, where he and his wife will spend the Summer. His business has been uniformly good, the poorest of his season being done here, where they lost money, though not much.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Modjeska appeared, May 27, in Twelfth Night, before a splendid audience, and one that was thoroughly appreciative, composed as it was chiefly of the best people of our city. It is only a few weeks since the fair and talented Pole gave us a charming personation of Rosalind, but as Viola she was, if anything, still more pleasing, giving the greatest delight to the large audience, who called her before the curtain after each act and applauded her enthusiastically at various points in the play. Madame Modjeska was ably supported by Maurice Barrymore, Mary Shaw, W. F. Owen and an unusually strong co. Mr. Owen's Sir Toby was an excellent piece of acting, and won marked favor. He is undoubtedly the best exponent of Shakespearean comedy ever seen here. Mattie Vickers, in Jacquine, attracted a large audience 28th, and was quite enthusiastically received, this being her second appearance here this season. She is a bright little soubrette, who works hard and merits well the success she is attaining.

Ex-Bachelor: THE MIRROR'S Burlington reports have been sadly neglected for the past few weeks, and your correspondent feels it to be due to THE MIRROR and himself to explain briefly his delinquency. It will be only necessary to state that a trip to Pennsylvania alone and a return journey with a *compagnon du voyage* of the gentler sex was the cause of his failure to send his usual advices; wherefore he feels assured he is pardoned without further pleading. He has now a fair amanuensis to assist him in literary tasks, and he is willing to be held to strict accountability should THE MIRROR folks find him derelict hereafter.

KANSAS.

WICHITA.

Turner's Opera House (J. A. Ash, manager): Charlotte Thompson, supported by a good co., gave three very enjoyable entertainments May 29, 30 and 31. The plays were Jane Eyre, Camille and Nell Gwynne, and each was presented in an admirable manner. Miss Thompson received numerous bouquets, and was called before the curtain at the end of each act. This probably closes the dramatic season here, and I take this opportunity of returning thanks to the local management, and profession generally, for the many courtesies extended. Mr. Ash informs me that during the Summer vacation numerous improvements will be made in the house; the parquet will be seated with opera-chairs, and back of the same a raised floor will be put in, thus enabling one to get a good view of the stage from any part of the house. With best wishes for THE MIRROR.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): The Rajah drew well, 11th.

Items: Nothing at the Grand, and nothing announced.

KENTUCKY.

LOUISVILLE.

Tivoli (J. P. Whallen, proprietor): This enterprise is realizing the expectations of its management. Sidney Walters, Hughes and Mafferty, Retlaw and Alton and the Davenport Brothers make up an excellent programme, and have drawn good crowds nightly. The management have announced an entire change of attraction each week.

Items: Amusement matters have been exceedingly quiet since the close of the larger theatres.—Mr. George Rareshides will give a benefit performance Friday evening, after which he will go to New York to accept an engagement for next season. He has made quite a local reputation as an amateur.

MAINE.

AUGUSTA.

The Boston Comedy co., H. Price Webber, manager, closed their ninth season 5th, in Moncton, N. B., playing the Streets of Boston to a crowded house. Mr. Webber and his wife reside here and are well liked everywhere East. His season lasted forty-six weeks—only two nights lost—a pretty good showing. Mr. Webber's next season will open August 1. Concert by Alfred de Seve, Louise Baldwin, Abby Clark and others, June 12. Frank A. Robbins' Circus 21st.

This is the home of Hon. J. G. Blaine, and processions, meetings, etc., in his honor and interest will make it very risky for any co. to perform here this Summer.

MASSACHUSETTS.

FALL RIVER.

Academy of Music: The season closed 7th, and we begin to realize that the Summer vacation is here. The People's Theatre co. have played five nights the past week to very poor business. Enoch Arden was given twice, followed by the Ticket-of-Leave Man, Kathleen Mavourneen, Uncle Tom's Cabin (matinee), and The Christmas Carol. The co. is weak and should keep to the small towns.

Arena: Barnum's Circus is here, 12th.

Items: Hooper's Pilgrim Orchestra is expected home to-night, 8th, having closed at Keene, N. H., 7th. They do not go with Den Thompson next season; they commence their Summer season 13th, on steamer *Pilgrim* of the Fall River and New York line.—Will R. Fulls will manage William Redmund's and Mrs. Thomas Barry's Midnight Marriage co. next season.—The Boston Theatre send out The Silver King, Sept. 1, for a two months' tour of New England, after which Youth will begin a journey, to last till the coming Spring. Quincy Kilby will be the travelling manager.

MILFORD.

Music Hall (George G. Cook, manager): Fair profits have been realized on the season just closed—much larger than in any previous—owing entirely to the out-of-town patronage by extra trains.

Item: Milford was in mourning 2d. The funeral service of Hon. G. W. Johnson, boot manufacturer and most prominent citizen, was held at 1:30 P. M. in the Congregational church. Mrs. H. M. Smith, of Boston, sang. About 150 of Mr. Johnson's employes (your correspondent was one among them), attended in a body and marched in the procession. All places of business were closed, even to the lowest groggeries.

LYNN.

Amusements during the past week have been confined to the skating rinks and a parade of the Salvation Army. The latter eclipsed anything in the grotesque line I have ever seen, and cannot be burlesqued. William Burke, late of Baird's Minstrels, and a resident of Lynn, has rented Music Hall for one week from the 11th, and will give a dime show. The talent will consist chiefly of members of Baird's last season's minstrel co.

Items: M. Henry Keating, janitor at Music Hall, has assumed his old position on the police force at Point of Pines.—Miss A. M. Crain will shortly produce The Doctor of Alcantara. Charles S. Alley, the young scenic artist, is painting the scenery.—Charles Mills, stage carpenter at Music Hall, has constructed a novelty in the shape of portable scenery. Charlie is an old timer and has built many fine stages, the one at Fox's old theatre in New York being among the number.

WORCESTER.

Bigelow's Garden: Boston Museum co. in The Gay's Lecture week to good houses. Fun on the Bristol, one week, 9th. Boston Museum co. return 16th for one week in Topsy Turvy.

MICHIGAN.

DETROIT.

Detroit Opera House (C. A. Shaw, manager): The McGibeny Family, musicians, played to good business week of 2d.

Whitney's Grand Opera House (C. J. Whitney, manager): J. K. Emmet will present Fritz in Ireland, Friday and Saturday, 13th and 14th.

COLDWATER.

Tibbitts' Opera House (B. S. Tibbitts, manager): J. K. Emmit, in Fritz in Ireland, to a very large and fashionable audience. Fritz closed our season. Manager Tibbitts will make some improvements at his house.

GRAND HAVEN.

George C. Miln appears 17th, and then the house will close for repairs. The stage will be enlarged and furnished with new scenery.

ST. LOUIS.

Holcomb Opera House (F. C. Seymour, manager): Last week was bare of dramatic events; in fact the house practically closed the middle of May with Charles Gardner. Business fair. The star made a strong hit, receiving vociferous applause. Big house sure when he comes again.

Arena: We have had three circuses pounce down upon us within the last twenty days. Two barnstormers, Donaldson's and Gregory's by name. The former appeared the 14th and the latter the 23d. Both twenty-five cent shows. Exceedingly light business. June 2, Orton's Anglo-American Aggregation. Poor advertising brought them light business; fully one-half of the best bill-boards in town were bare. A good man ahead is what they need to work business.

PORT HURON.

Arena: Forepaugh's Circus appeared, 3d, to an immense crowd. During the evening performance one of the lady riders in the steeple-chase race run into one of the poles supporting the canvas and was fatally injured. She died about four hours after the accident. It is well that Forepaugh keeps a harness on his "white elephant," otherwise people would be unable to distinguish it from an ordinary beast of that persuasion.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Mr. and Mrs. George S. Knight, in Otto and Baron Rudolph, 2d, 3d and 4th, to very fair and highly appreciative audiences. Mr. Knight's Otto took well. Mrs. Knight is as pleasing and versatile as ever. Many old friends were pleased to see her again. Mr. Knight's impersonation of Baron Rudolph was highly commendable, and as neat a piece of acting as the St. Paul public have been favored with for some time. The support is fair, and the performances throughout very satisfactory. Should Mr. and Mrs. Knight again visit St. Paul, they will meet with a warm welcome. They close their season at Minneapolis 7th. Coming attraction: John T. Raymond, return engagement, 11th, 13th and 14th.

Olympic Theatre: Closed. Will be reopened by Edwin P. Hilton, 23d, the Emeralds playing a week's engagement.

Arena: Sells Brothers' agents have heavily billed the town with some of the finest show paper ever put up. Tents pitched, 23d.

Items: Isaac Solomons, of the Union Square Theatre co., is in town.—Mrs. Augusta Foster, of the John McCullough co., occupied a box evenings of Otto and Baron Rudolph performances.

WINONA.

Philharmonic Hall (Grey and Russell, managers): J. Z. Little's co. appeared in The World to a poor house, 2d. Scenic effects very good, but the co. is commonplace. Understand that it is not his regular co., but a snap, gotten together for a short Summer trip.

Normal Hall: The Mendelssohn Quintette Club gave good satisfaction to a fair house, 4th.

Roller Rink: Professor W. D. Wilmot, of Boston, appeared in fancy bicycle riding, 4th, concluding with riding the single wheel, or, monocycle. The house was packed.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (Corydon F. Craig, manager). The Rajah was splendidly performed 6th to fair business. This charming light comedy was splendidly acted by a fine co., each member being fully able to sustain the parts entrusted to his or her care. The glade scene was one of the finest ever put on the stage of this theatre. Why that relic of a Double U. T. C., in the shape of "Two Marks," should be introduced, is more than I can comprehend. In my opinion the comedy would be much improved if Joseph Jekyll and Mr. Job were toned down or eliminated entirely.

Item. The Rajah played against the political excitement consequent upon the termination of the great show at Chicago, and can appreciate already this early in the campaign the effect the excitement will have on theatrical matters. Friday's audience was the smallest that a Madison Square co. has ever played to in this city.

NEBRASKA.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): Mr. and Mrs. Knight presented Otto at the manager's benefit, May 30; large house. The performance was fair, though both the principals were suffering with severe colds, and had to omit some of their best business. Mrs. Langtry, 31st, opened to a house packed to the roof, and pleasantly disappointed the majority, who went to see her as a matter of curiosity, but expected to be bored. She won the audience at once, and was in high favor throughout the evening, being called out several times. Rajah, to rather light business, 4th and 5th; but the play delighted those who braved the heat. Young Mrs. Winthrop, 13th and 14th.

NEW JERSEY.

NEWARK.

Summer Pavilion Theatre (H. C. Danforth, manager): Farrar and Florence's English Burlesque Comic Opera co. opened to fine business Monday evening.

People's Theatre (Library Hall): East Lynne is the attraction this week. Business is slow.

Waldmann's Opera House: Woering's Comedy co. is here for the week.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): Baker and Farron gave Chris and Lena the first four nights of last week to fair audiences. McCaull's Opera co. brought the regular season to a close, giving The Merry War Friday and Saturday. The attendance was very good, considering the warm weather. Frederick R. Wren has leased the house for the current week, and will try his new piece, Distrust, on the Buffalo canine. It will be given with the following cast:

Julia Sherman	Ellie Wilson
Ida Forrester	Frances Bates
Mary Sumner	Abbie Pirter
Mrs. Sumner	Mrs. C. H. Tompson
Bridget	Nellie Lingard
Arthur Sumner	Henry Aveling
Clarence Van Arnem	Edward Warren
John Maxwell	Harry Colton
Frank Douglass	Fred Ross
Mike Daily	M. J. Gallagher
George Sherman	Lance Hendrick
Pat Burns	Louis Eagan
Silver Jack	Frank Wainright
Colorado Sam	George Huber
Little Arthur	Master Willie ——s
George	Little Nellie Devere
Philander Cobb	Fred S. Wren

The Adelphi (Joseph Lang, manager): E. T. Goodrich, in Monte, had medium houses last week. The season will be wound up this week. Harry James and Alice Montague are the attraction On the Brink; or, The Creole Slave, is the bill.

Items: Baker and Farron finished their year's work here, and will recticate by the Niagara during the Summer.—Dramatic authors are thickening here. The latest announcement is a joint production of Will C. Cooper and Lucien G. Chaffin (dramatic editors of the *Express*—Maritza, is the title. The plot originated in Mr. Cooper's brain, and the dialogue is furnished by Mr. Chaffin. Its appearance is promised for next Fall.

ROCHESTER.

Tony Pastor and co. were the only attraction at the Grand the past week, appearing 4th to good house—house closed this week. Baker and Farron drew a light audience at the Academy, 6th. The current week the McCaull Opera co. will appear four nights, opening 9th.

At the new Genesee Park Theatre Baird's Minstrels did fairly the entire past week. The Grand Opera co., with Miss St. Quinten in leading roles, will occupy the house this week.

Item: Louis McNish, of this city, brother of Frank, has been engaged by Barlow, Wilson and Co. for the coming season. Lou can do the "Silence and Fun" act as neatly as Frank, and his success is assured.

ALBANY.

Leland Opera House (H. R. Jacobs, manager): Peck's Bad Boy, by the Atkinson co., did an extremely good business last week, and gave evident satisfaction to such audiences as are brought together by the popular prices—ten and twenty cents. This week Draper's Double Uncle Tom co. will appear.

Music Hall (H. R. Jacobs, manager): The Baby Show was concluded on Wednesday evening of last week, with the award of six prizes to as many youthful competitors. Cinderella failed to catch on as before, light houses being the rule during the week. For the current week, the Imperial Dragon Troupe of Japanese and a number of specialty performers will furnish the entertainment.

Novelty Theatre (George H. Phillips, manager): The Henry Belmer comb. was decidedly in hard luck last week. Through inability of the cast to get up in the parts of Struck by Lightning, the attraction of the previous week, Jesse James, the Outlaw, was put up, but failed to draw. The house will be closed during the present week.

Items: H. R. Jacobs and Frederick F. Levantine have formed a copartnership under the firm name of Jacobs and Proctor, for the purpose of carrying on the amusement business at Music Hall.—Harry Cordova is now business representative of Mr. Jacobs in this city.

COHOES.

Cohoes Opera House: Bennett and Moulton Comic Opera co., week ending 7th, to fair business. Messrs. Lodge, Smith and Deshon are good. Mr. Bullard can sing, but he cannot act. Season closes with Only a Woman's Heart, 14th.

Items: The male portion of the B. and W. co. played a game of base-ball against the stage hands of the Opera House, and were beaten by a score of 26 to 13. "Farmer" Lodge says, that it is easier to pick a ball up after it has dropped than to catch it in his hands.

MALONE.

Lawrence Opera House (W. S. McKean, manager): C. R. Gardiner's consolidated co., under the management of Joseph Frank, in Only a Woman's Heart and Only a Farmer's Daughter, 4th, 5th. Owing to the very warm weather a light business was done, but the co. is one of the best that has visited us in years. Newton Beers is an actor of rare merit, and his portrayal of Old Roger, the tramp, in Only a Woman's Heart, electrified the audience. He well earned the generous applause awarded him. Lillian Pomeroy and Edith Houston were both very pleasing and attractive, and fairly divided the honors between them in the leading parts. The remainder of the co. were far above the average. Baird's Mammoth Minstrels, who were booked for 28th, have cancelled, owing to their having closed the season. Lindley's Dramatic co., July 4.

Arena: O'Brien's Six Consolidated shows, 11th. The first circus of the season, and was well attended.

Item: Manager W. S. McKean and family are rusticating in the Adirondacks.

OSWEGO.

O'Brien's Circus gave poor performances, 3d, to fair crowds.

OWEGO.

Wilson Opera House (S. F. Fairchild, manager): Draper's U. T. C. co. the 6th to poor business. Season closed.

OLEAN.

Mayer's Hall (Charles Stein, manager): Tuohe's Novelty co. played to a very light business during the week ending 7th. They had some very fine acts, the majority, however, being decidedly poor. Barnum, August 6.

HORNELLSVILLE.

Opera House (Mrs. Dr. S. E. Shattuck, manageress): The Bohemian Girl, presented by the Philharmonic Club (local), drew crowded houses 4th and 5th. The honors of the occasion were won by Etta Newman and Messrs. Saft and Rockwell.

Item: Complaint has been made, and the Building Committee has ordered an examination of the Opera House to determine the question of safety. No license will be granted unless the committee report favorably.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): Draper's Uncle Tom's Cabin co., 4th and 5th, to fair houses. Closed the season here. The past season on the whole has been a successful one, both to Mr. Wilgus and nearly all of the good attractions he has secured for Ithaca.

Item: Parlati's Orchestra, of Albany, and Cornell Glee Club will give the Senior Class Concert, Wednesday, June 18, at the coming commencement of Cornell University at Wilgus Opera House.

OHIO.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): The guarantee fund for the August Festival has been subscribed, and the enterprise may be regarded as completely assured. Col. George Ward Nichols, President of the College of Music, will be in town next week, when the contract will be formally signed. Seventy per cent. of the gross receipts will go to the college; but I don't see how it can be regarded as financially advantageous, as the seating capacity of the house is only about 1,200, and if only three performances are given the amount cannot exceed $3,000.

Items: It's hardly worth making an item of to say that Harry Sloan, press agent of the Haslams, is home for the Summer. As before, the co. will open the coming season at Cincinnati.—Owing to the mental perturbation I have suffered this week lest my favorite candidate should not be nominated at Chicago I failed to prepare that review of the season which I promised. If it will prove acceptable next week I will send it along. I suppose I ought to make my best bow to your Lima correspondent for his generous defense of me. So long as my letters find acceptance at headquarters, I need not feel disquieted by the criticisms of my brother correspondents. As I regard their correspondence with pleasure, I trust they derive a little in return from mine; but if they do not, I can only express a feeling of regret.

DAYTON.

Music Hall (Larry H. Rose, manager): Wood's Dime Entertainment occupied this theatre during the week of June 2, giving two performances daily to splendid business. The co. is far better than the majority of specialty cos. on the road during the past season, and gave the best of satisfaction. This engagement, with the exception of the High School Exercise, 19th, will close the profitable season of 1883 and 1884. The five years' lease of the Hall, by the Dickson Brothers, of Indianapolis, will take effect July 1st. Previous to the opening next season they will make eight or ten thousand dollars worth of improvements. The name "Music Hall" will be a thing of the past, and the beautiful theatre we are to have will be known in the future as "The Grand." While the title of Music Hall remains, I wish to thank Manager Larry H. Rose for the many courtesies extended THE MIRROR during the past season.

The Rink (Appleton and Reist, managers): The Rink is fast assuming the appearance of a theatre. The stage is nearly completed, and everything will be in readiness for the opening night, June 17. The re-entire tonight (9th), and rehearsals will begin 9th. The attraction for the opening will be the ever popular comic opera The Mascotte.

Memorial Hall, Soldiers' Home (J. H. Chapman, manager): The members of the Summer season co. have arrived, and the season of ten weeks will open with Boucicault's play, The Willow Copse. If I remember right, this is the play that made McCullough prominent years ago. It has never been given here, and a great many years have elapsed since its last production in this country. The play will be mounted in grand style. A large willow tree has been unearthed and robbed of its roots, fenced up and will occupy a portion of the stage. It will be a rare and appropriate "prop."

Items: T. H. Wilson, author of The Blue and the Gray, is contemplating the production of his military drama, Andersonville, in this city during the Soldiers Reunion, July 28, 29 and 30.—Larry H. Rose will manage The Grand next season.—Jolly Max Faberman is in the city visiting his friends. He will hold the orchestra at the House during the Summer.—Manager Aaron Appleton is one of the most agreeable and energetic managers in the profession, and has made many warm friends since he has been with us.—John Ward is in the city. Ward has been the comedian at the House for five or six years, and a more popular fellow would be hard to find.

SPRINGFIELD.

Arena: John Robinson's advertising car No. 1, with a number of bill-posters, arrived in the city, 4th, and billed every available foot of bill-boards, announcing the appearance of John Robinson's Big Circus, 19th inst.

On last Friday the management of Black's Opera House changed hands, Mr. Samuel Waldman, formerly connected the Grand Opera House of this city, taking the managerial reins, George H. Cohn retiring. Mr. Waldman has a wide circle of friends in this city and is well-known among managers. He hopes to start in next Fall for a good business, and is now looking for first-class attractions. I also understand that the managers of the two houses intend, so far as possible, to have but one show a night, so when both have performances the same evening, one is almost sure to suffer.

HAMILTON.

Globe Opera House (Cornell and Myers, managers): J. K. Emmet played Fritz to a fair audience, May 29, and gave great satisfaction.

LIMA.

Faurot's Opera House (O. E. Latham, manager): A splendid audience greeted J. K. Emmet in Fritz in Ireland, 2d, and were delighted with the star and his sweet songs.

Arena: Burr Robbins' Circus gave good performances, 2d, to only fair business.

Items: Emmet closes our regular season, which has been far from successful. Though the attractions were good, among them being Stow, Modjeska, Rentz, Mat Goodwin and Janauschek, the business has, on an average, been poor. This is partly due to the scarcity of money in these parts.—I'll now follow the example of my Urbana brother and rest for a few months.

PENNSYLVANIA.

NEWCASTLE.

Opera House (R. M. Allen, manager): The season here closed May 31 with Percival and Dickinson's Little Major, a military drama, given under auspices of Post 100, G. A. R. Small house.

Items: We have had, since August 27 up to June 1, sixty-five attractions to average good business. The season has been very satisfactory. The following professionals have returned home: John Rentz and Thomas Beatty, of Leavitt's Minstrels; Mat Diamond and Lew Diamond, of Cal Wagner's Minstrels, and John N. Russell, of the Criterion Theatre, Chicago.

EASTON.

Opera House (W. H. Shultz, manager): The season closed 7th with Dupree and Benedict's Minstrels. The Boston Ideals sang Martha to a crowded house 2d. The whole performance was beyond anything of the kind ever given in Easton.

RHODE ISLAND.

PROVIDENCE.

Theatre Comique (Hopkins and Merron, managers): Arrivals: Lillie Hall's Burlesque troupe. Departures: The Delmars, Nellie Parker, Smith and Ryan, Powers Brothers, Stanley and Conway, McIntyre and Heath.

Sans Souci Garden (W. E. White, manager): The Boston Museum co., in Dion Boucicault's comedy, Topsy Turvy, week of 9th. Rice's Fun on the Bristol co. closed a very successful engagement Saturday night.

Davis' Dime Museum: Arrivals, 9th: Jeppe and Fanny Delano, Seaman and Girard, McIntire and Heath. Departures: New York Quartette, Conical Courthouses, Dewitt and Kerwin, Georgie Melnotte. Lucie Zarate and the Camel child remain another week.

TENNESSEE.

MEMPHIS.

The second annual Music Festival, under the auspices of the Mozart Society of this city, took place at the Exposition Building, 4th and 5th. Theodore Thomas and his orchestra, with Nilsson, Materna, Scalia, Winkelmann, Theo. Tuedt, Franz Remmertz, Emma Juch and Emily Winant, assisted by the Mozart chorus of two hundred voices, were the participants, and everything was carried out according to original programme, for which the Mozarts gave Thomas $10,000. The affair was very successfully conducted and met with good results to the Mozart financially. Materna and Nilsson created a furore. Nilsson only responded to an encore, and she sang the inevitable "Swanee River," without accompaniment, captivating the house. All the artists were loaded with flowers.

People's Theatre: (Harry Walker, manager): Still running to good houses.

TEXAS.

SHERMAN.

Sherman Opera House (C. W. Batsell, manager): After a fairly successful season the house is closed for the Summer. We may have a few straggling cos.

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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A School of Acting.

The project of a Dramatic School in connection with the Lyceum Theatre, now building on Fourth avenue, has aroused some discussion among the newspapers but very little among the profession. Such an institution might prove valuable in developing talent among amateurs and bringing them into public notice, but whether it will be of any practical benefit to the stage remains to be seen.

Those that have climbed the professional ladder from the lowest point agree that actual theatrical experience is essential to success. Whether the directors of the new school are prepared to furnish their pupils with this, is a question. If the establishment is to be merely an elaboration of the "elocutionary college" idea its advantages will be restricted to those that are willing to pay a good price for the more or less desirable privilege of airing their parlor-studies before crowds of admiring friends.

The school appears to be founded on a speculative basis, and for that reason we are doubtful whether its results can be broadly beneficial. An academy, liberally endowed, and, like the free art schools, designed to gratuitously educate in the theatrical line those that demonstrate aptitude for the stage, would certainly be of some practical use. A private institution, the advantages of which could be obtained by anybody, talented or the reverse, who had sufficient money to pay the price for them, would be limited in scope to the narrow conditions of an ordinary elocutionist's establishment.

Professor Sargent, who will preside over the artistic department of the new school, may know something about acting, but we have yet to learn what that something is. For such a position the experience, histrionic ability and fertile talent of a man like Dion Boucicault is requisite, and even then it is by no means certain that he could succeed in imparting to others the knowledge which he himself possesses. Acting is a peculiar art (indeed, there are some wise critics who contend that it is not an art at all), and there is no system of instruction and no master of dramatic expression that can communicate the slightest spark of genius to an unpromising aspirant. It is a gift bestowed by a Higher Power.

Where the Responsibility Rests.

Although a majority of the manipulators of the Actors' Fund have thought it fit, from motives of self-aggrandizement or personal policy, to persistently ignore the real originators of that institution and to manage its affairs without seeking their aid or co-operation, still the profession know it to be a fact that THE MIRROR, assisted by several charitably disposed managers and actors, proposed the scheme and put it into operation. This is purely a matter of record. An inspection of the files of this paper for two years anterior to the formation of the Fund Association will show that in these columns the plan originated, was energetically advocated, and by means of benefits generously given, at our earnest solicitation, by Fanny Davenport, J. K. Emmet, M. B. Curtis and others, a substantial nucleus was obtained. Our readers no doubt yet remember how a number of the managers of this city assembled, and without the authority of the donors of the first contributions or the consent of anybody actually concerned in the process of incubation, captured the Fund, received the money already raised, treated with positive contempt the wishes of the profession as expressed by their representative newspaper, upset the practicable plan of government which had received universal endorsement, and turned the charity into a corporation with a constitution and bye-laws devised to suit their own peculiar views. In starting the Fund in motion THE MIRROR had no assistance whatever from the press, except in the case of the *Spirit of the Times*, which throughout proved a firm and fearless ally. Indeed, most of our contemporaries scouted the idea or opposed it bitterly.

Having arrogated to themselves the control, and assumed the responsibility of government, the managers proceeded to run the Fund in their own way. And a pretty mess they have made of it! At no time have the actors and actresses who acted for it really had any voice in the management. The men who boldly took it out of the hands of the projectors, and usurped the right of direction, have had it all to themselves, and they alone are accountable for the complete failure which has resulted. In its infancy the Fund has been killed by those who should have expanded and strengthened it. We do not blame the managers for their failure; they have doubtless been actuated by the best intentions; but we wish to impress the fact upon our readers that the Fund was piratically absorbed, and that the people who attempted to run it are solely culpable, if culpability exists. They pushed themselves forward, perhaps for charitable reasons or maybe for the object of advertisement, and now that the inevitable fate of such a hasty and ill-advised proceeding has followed, the consequences must rest on them.

While the Trustees were experimenting THE MIRROR did not throw cold water upon their efforts, because it wished every opportunity to be afforded for establishing an institution which, if successful, would prove an incalculable boon to actors. When the Fund was wrested from the profession it made no protest, but, on the contrary, employed every energy to second the movements of those in control. But now that the Fund is on the verge of ruin, and the process of decay has begun, we wish to impress upon the minds of the thousands that rightly ascribe its origin to our influence, that THE MIRROR repudiates any connection with the organization since it fell into the hands of the present management, and insists that the responsibility shall be laid at the doors of the proper people. We wish to wash our hands clean of it and its affairs. They are hopelessly entangled, and it is simply a matter of a few months or years before the Fund will be turned into a close corporation or mutual benefit order, or wiped out altogether—the most casual observer of its course must admit that the past and present policy will surely bring it to one end or the other. In the former case it will lose its public and charitable character, becoming merely a private insurance company like the old and moribund Dramatic Fund. Such a termination may be most desirable—of that we are not prepared to speak—but it will rob the Fund of its benevolent object and absolutely violate the purpose for which it was formed. Significant of the disgust which permeates every class of the profession in this connection is the attitude assumed by Mr. Aldrich. This gentleman, who proposed at the annual meeting a scheme which might rescue the Fund if promptly and shrewdly carried out, has met with so much apathy, opposition and discouragement from those whose assistance was necessary, that he has finally determined to abandon the whole business and declined to co-operate with the Trustees or attend any of their future meetings. The withdrawal of a valuable enthusiast like Mr. Aldrich at this critical stage is indicative of the feeling of dissatisfaction that pervades almost the entire profession.

The managers of the Fund have carefully made their bed—now let them lie in it. But we do not wish one man or woman in the theatrical guild to imagine that THE MIRROR ought to share any of its tortures.

Personal.

HENDERSON.—Above is a portrait of William Henderson, the well-known manager, who will conduct the Academy in Jersey City and one or two travelling companies next season.

EYRE.—Sophie Eyre is expected to arrive on the *Oregon* on Friday.

FAWCETT.—Mr. and Mrs. Owen Fawcett left for England yesterday.

COULDOCK.—The veteran C. W. Couldock is still suffering from gout.

RICHMOND.—Adah Richmond will be the leading lady at the Cosmopolitan.

CAYVAN.—Georgia Cayvan will not go on the road with the Wallack company.

ST. JOHN.—Florence St. John has been engaged by Manager McCaull for next season.

BENTLEY.—Walter Bentley may star next season. He has several plays under consideration.

WELBY.—Bertha Welby has gone to Rochester, where she will spend the Summer at her cottage.

DEMPSEY.—Louise Dempsey has been engaged for the Pacific Coast trip of The Devil's Auction.

BARRETT.—Lawrence Barrett's season begins in Denver on July 28. He plays there two weeks.

MORRIS.—Ramsay Morris, late manager of the Hazel Kirke company, was recently presented with a silver watch-safe, suitably engraved. The veteran Couldock was the giver.

WHEATCROFT.—Nelson Wheatcroft has just signed with Bartley Campbell to play the leading part in Separation, beginning at the Grand Opera House next September. The salary is large.

MACDONOUGH.—Harry Macdonough has greatly elaborated his character of Arthur in Falka.

HARRISON.—Louis Harrison and his bride are doing the city theatres prior to the departure for Europe.

GOODWIN.—Mrs. N. C. Goodwin (Eliza Weathersby) has gone to her Summer residence at Ocean Spray.

CATENHAUSEN.—Herr Catenhausen has resumed the baton at the Casino, having recovered his health.

FORBERG.—Harald Forberg is quite well again, and has entered upon his engagement with Frank Mayo.

THEO.—An arrangement has been made whereby Theo will sing six Sundays at the Casino in the Fall.

TINGAY.—Charles F. Tingay was married on Wednesday of last week to Carrie Reynolds, sister of Genevieve.

JARRETT.—Henry C. Jarrett, who has been in England for a long time, will arrive in New York in a few days.

EMERSON.—It is said that Emerson, the minstrel, has crippled himself financially on the English race-track.

KEENE.—At Davenport, Ia., on the 21st, Thomas W. Keene closes the most successful season in his career as a star.

GORDON.—Amy Gordon is resting in Chicago. She goes to England in September with her husband, W. A. Morgan.

OLCOTT.—Lilian Olcott is at her country-seat at Greenwood Lake, where she will recreate and study until her season opens.

MCCAULL.—Manager McCaull left England on Saturday on his return journey home. It had been his intention to make a longer stay.

CHAPMAN.—Ella Chapman, the burlesquer, will soon return to America. She has placed her business in the hands of Brooks and Dickson.

POWERS.—James Powers, original Grimes in A Bunch of Keys, writes a friend that he will soon return to America, being tired of England.

BLOOM.—Ed. L. Bloom will guide the fortunes of the Josephine Reiley company next season. This assures another successful season for Miss Reiley.

TERRISS.—William Terriss will come to America at the conclusion of his engagement with Mary Anderson, not waiting until the season of 1885-86.

GOODWIN.—Frank Goodwin has replaced W. C. Coup as manager of the Museum in Chicago which owes much of its success to the name and fame of the latter.

COTTRELLY.—Madame Cottrelly has postponed her European trip. She is still in the cast of Falka. In September she produces her new comedy in Philadelphia.

WEINSCHENK.—Louis Weinschenk, formerly manager of the Eden Musee, has been appointed business manager of the new Authors and Managers' Society in Paris.

DICKSON.—Belle Dickson has called at THE MIRROR office to state that the report of her engagement with Joseph Murphy's company was untrue. The lady is still at liberty.

DUNGAN.—Charles Dungan leaves the Bijou on Saturday night. He goes to Brooklyn to appear as the Colonel in Patience. He scored a success in the part two seasons ago.

HERNDON.—Agnes Herndon signed with Milton Nobles for the season on Tuesday. She has gone to the Hotel Brunswick, Long Branch, with her mother, for the Summer.

FROHMAN.—Daniel Frohman has decided that he will personally attend to the road business of the Madison Square next season. He will also give personal attention to Mantell's tour.

BROWN.—Lillian Brown, of the Jollities, after spending the Winter in Sherman, Texas, has gone to St. Louis. She goes on the road with a new company and under new management.

WALLACE.—Ada B Wallace has resigned from the Warren Comedy company, owing to a more prolonged engagement. It is understood that the lady is shortly to become Mrs. Gus Levick.

MAGUIRE.—Mrs. Maguire, well-known to California professionals, and mother of Treasurer Maguire, of the Fourteenth Street Theatre, arrives in New York to-day. She will make her home here.

MALLORY.—Marshall Mallory personally attends to the details of the business of the Madison Square, being at the offices late and early. He is an expert in ordering beautiful printing and is a collector of bric-a-brac.

NORDECK.—The second week of Frank Mayo's Nordeck, in Chicago, was better than the first by nearly a thousand dollars. And still the actor will not be permitted to make a bonfire of the leaves in Davy Crockett.

INFANTS.—Dissatisfaction is expressed by Madison Square attaches over the displacement of Infant Elberts by Infant Fernandez. The former is a general favorite, and no reason has been given for her withdrawal.

KNOWLES.—Marie Knowles, of the Bennett-Moulton Opera Company, bids fair to attain an enviable place among musical artists. She possesses a sweet voice, added to a pretty face and considerable ability as an actress.

MAUBURY.—The features of Mrs. Charles Maubury (Emma Clethen) appear this week on the first page of THE MIRROR. Mrs. Maubury is a charming actress in ingenue parts. Her acting in The Wages of Sin was universally commended.

TEMPLETON.—Fay Templeton is one of the most industrious of prime donne. She takes but two weeks rest this Summer.

ALDRICH.—Louis Aldrich is summering in Union Square, occasionally joining Ben Maginley in a search for shady quarters.

DONNELLY.—Manager Donnelly, although a young man, has done some very good work at the Bijou. He is universally liked, though a strict disciplinarian.

EYRE.—Gerald Eyre closes the season with The Stranglers of Paris on Saturday night. His Jagon is regarded as the best of any representation of the part.

FORSYTHE.—According to a telegram received in the city, Kate Forsythe is entirely recovered from the effects of her fall while horseback riding at San Francisco.

JEWETT.—Sara Jewett is said to have considerably improved in health since she signed with the Union Square for next season. She will be warmly welcomed back.

WILKE.—Hubert Wilke has been cast for Nell Gwynne. Since his first appearance in English he has had some misadventures, but is now safely settled with McCaull.

LESLIE.—The admirers of Fred Leslie will be glad to learn of his success in the Beggar Student in London. He corresponds regularly with his friends here, and hints that he will soon return.

YEAMANS.—Mrs. Annie Yeamans has been engaged to play a comedy part in Jefferson's new piece, The Shadows of a Great City, which will be produced at McVicker's, Chicago, on July 14.

MESTAYER.—W. A. Mestayer will be tendered a benefit on Tuesday night at Wallack's. One act of Madam Piper, one act of The Tourists and one act of Wanted—A Partner will comprise the bill.

TANNEHILL.—Mrs. Frank Tannehill leaves this week for her home at Carlisle, Pa. She will remain there during the Summer, in order to settle up some legal business that requires attention on account of the death of her lawyer.

WALLACK.—Lester Wallack has taken the dude nuisance in hand and nightly patrols in front of the stage door, the ladies having complained of the slims following them and peering into the open windows of the dressing-rooms.

WHITING.—Joseph Whiting will play Charles Coghlan's part in Separation at Chicago in August. It is likely that he will be the leading man at the Union Square, nobody else being available. Coghlan remains in England next season.

ABBOTT.—Nettie Abbott, late leading lady at the Bijou Theatre, Philadelphia, will appear as the Naiad Queen at the Cosmopolitan Theatre, opening on Saturday night. Miss Abbott is admirably suited, in face and figure, for the spectacular.

ST. QUINTEN.—The Bijou management exerted themselves to secure Miss St. Quinten for their company, but the captious prima donna preferred to play with the Grau company in Rochester. Her happiness seems to be bound up in snaps.

REIFFARTH.—Jennie Reiffarth has scored several successes this season. In Warranted, Princess Ida, Passing Regiment and Penny Ante she has done good work, while her acting at the Thalia Theatre in the German legitimate surprised everyone.

BONNER.—Marjorie Bonner, a charming little actress, has signed with Bartley Campbell to play the part of the opera soubrette in Separation, acted in the original cast by Gabrielle du Sauld. Miss Bonner will summer with her mother near Boston.

BEVERLY.—Alfred Beverly informed a MIRROR reporter yesterday that he could not trace the origin of the report of his death which was circulated last week. He is in good health, and negotiating for engagements. He found nothing libellous in his obituaries.

DENNIS.—Walter L. Dennis is in town having closed the season with the Romany Rye company on Saturday night. He has engaged for another season with Brooks and Dickson to play Jack Hearne. Mr. Dennis will go to Washington in a few days for the Summer.

HADLEY.—Lillian Hadley has returned to town after a pleasant tour with the Monte Cristo company. At Rockford, Ill., a few weeks ago, Miss Hadley played Mercedes at short notice, and earned the thanks of the star and management through a very satisfactory performance. The lady has not signed for next season.

The New Western Star.

Josephine Reiley will open her second season under the management of her brother, Hugh Reiley, with E. L. Bloom in advance. The repertoire has been enlarged, and will include Twelfth Night, Romeo and Juliet, Pygmalion and Galatea, The Hunchback, Evaline, As You Like It and Cymbeline. From an artistic point of view, Miss Reiley's first season was successful. It lasted twenty-six weeks. Through the South the young lady was especially well received. It is the intention to cover much of the old ground the coming season, to test first impressions. A stronger company than that of last season will be engaged.

Altogether, the prospect is bright for a second season that will be in every respect more successful than the first. Miss Reiley is at present at her home in Cincinnati, immersed in the study of new rôles.

The Usher.

Shall him who can! *In Unsecring The ladies call him, sweet.* —Love's Labor's Lost.

I have received a letter from M. B. Curtis emphatically denying the statement, published last week, that Charles Dickson is rewriting the new comedy Spot Cash. Curtis says Dickson has not even seen the MS., and moreover that the latter did not furnish the Hebrew "gags" that helped to make Sam'l of Posen popular. Spot Cash is solely the production of Ed. Marble, and Curtis wants this to be understood at the start.

* * *

Charley Crouse, who for years has been the agent of Nat Salsbury, went West some weeks ago in bad health. He writes from his home in Illinois that he is recovering his old robustness and that he'll be able to resume work for the Troubadours in September. Speaking to me of Crouse, yesterday, Salsbury said: "Without exaggeration, I believe he is the best agent in the business. Why? Simply because he works for his attraction and not for himself. You don't see his name paraded in the papers, but that of the Troubadours. This conscientiousness, taken with the other abilities that Mr. Crouse possesses, places him, in my estimation at least, foremost among the advance agents."

* * *

Lotta's business manager, A. S. Pennoyer, is busy preparing for the little favorite's forthcoming tour. She will sail before long for home, bringing over several musical and dramatic novelties. The opening will take place at Daly's on the 15th of September, and the star's *rentree* will be celebrated by the first production here of the Parisian vaudeville, Nitouche, by Meilhac and Millaud. Speaking of the scandalous attitude of Lotta's London opposition, Mr. Pennoyer sensibly says: "Miss Crabtree's position in this country is so secure and pre-eminent, that it cannot be injured by the petty plots hatched by weak and whimsical imitators who would aspire to the dignity of rivalry. She has paid no attention to the contemptible schemes that have been devised on the other side to annoy her, for the simple reason that they were unworthy of notice."

* * *

A legal separation has just been arranged between Agnes Herndon and her husband, Mr. Jessel. The married life of this couple has not been altogether pleasant, the tastes of each being dissimilar. Miss Herndon desires the fact of the separation made known, as she now finds that she has lost several good engagements on account of her late marital connection.

* * *

Even Haverly's $300 a week is not likely to console Billy Emerson, the minstrel, during his stay in London. He went to the Derby with the notorious Plunger Walton and lost more money than he is likely to make by several months' of singing and dancing. Burnt cork and burnt fingers are not inappropriate, but Emerson will probably keep away from the turf—until the next time.

* * *

Nearly every theatre in this city employs the services of an outside press agent, who acts as the middleman between the manager and the dramatic critic. There are two or three smart men who have a monopoly of this business. They are or have been newspaper writers. Acquaintance among the fraternity and ability to write printable squibs forms their stock in trade. The salaries they receive, though small when taken separately, aggregate a larger sum than the average journalist can earn by the legitimate use of his pen. The managers pay the press agents a weekly stipend varying from $5 to $25. In return for this the agent performs a vast amount of clerical work, writing paragraphs concerning attractions and sending them for publication to the various critics two or three times a week. By this means the manager saves himself considerable trouble and lightens the labors of his treasurer or assistant, who would otherwise have to do the items. The system also simplifies the duties of advance agents, inasmuch as combination managers frequently employ one or other of the press-workers to boom their shows. Considering the results achieved the cost of this scheme is not excessive. The shrewd agent never duplicates his paragraphs—he writes a different one for each paper. The critics, who are generally lazy, and who deem the compiling of items beneath the dignity of their position, usually publish the matter of the press-manipulators without alteration, glad to save trouble by this means so long as it does not stultify them by too commendatory an expression of opinion. During the past few months this branch of theatrical industry has spread wonderfully, but I have yet to hear of a press-worker who has attempted to sway a writer in the discharge of his purely critical duties. The agent could not get a flattering criticism written to order for a particular attraction any more than he could influence a *Herald* editorial, but he manages to secure the publication of a large quantity of preliminary puffs and subsequent paragraphs, and in that his commercial value consists.

* * *

There is a discontented element in the Lambs. The sober, solid members are disgusted with the tu'penny snobbery that obtains in the club-house among a young and brainless class, and they talk seriously of splitting off and forming a new club that will not contain the objectionable contingent. The organization will be a professional affair, the members being limited to actors, lawyers, physicians, artists and journalists. The name selected is the Crichton—one that betokens, from the start, "the snobbery which the founders are endeavoring to avoid. The plan of the dissatisfied Lambs is laudable, but it is next to impossible to put a professional club on a substantial basis. It was tried over a year ago by the gentlemen who formed the Stuyvesant. Although there was a most auspicious beginning, a large list of distinguished members and every advantage that a new club could possibly possess, it failed completely. There are too many prosperous clubs already, which are supported by wealthy non-professional members. An elaborate institution confined to theatrical, legal and journalistic people cannot get along.

* * *

The fine new ship *America* took away a number of professionals yesterday. Among them were Maurice Barrymore, Frank Clements, Francis Wilson and D. G. Longworth. Barrymore goes to place Nadjezda in England; Clements is off for a vacation among his friends; Longworth sails to seek an engagement in an English company. When I asked Wilson what was his particular mission abroad he made answer: "Chiefly fun. I'm going to see London and Paris by bicycle and also to find out what kind of swordsmen stay in the latter city during the Summer. I expect to be back in just three months. Ta, ta!" Nearly every outgoing steamship takes its quota of actors and actresses. When my valued friend and correspondent, Oakey Hall, strolls down the Strand of a morning he'll have to think twice before he realizes that he isn't perambulating Union Square.

* * *

A few evenings ago Max Freeman rushed frantically into Jacques Kruger's dressing-room at the Bijou, while the latter was making-up for Bluebeard. The following colloquey ensued:

MAX—I want you to do your best to-night—put on extra steam and play her for all she's worth.
JACQUES—Why, my boy?
MAX—What, don't you know?
JACQUES—No, my estimable friend.
MAX (impressively)—Belasco's in a box.
JACQUES (carelessly)—Who's Belasco?
MAX (astonished)—The author of May Blossom.
JACQUES—What's May Blossom?
MAX (vexed)—The great Madison Square drama.
JACQUES (adjusting a wax nose)—Are performances allowed by the authorities in the public parks? What does George Francis Train say about the intrusion?
MAX (despairingly)—But I want you to lay yourself out, anyway.
JACQUES—I will if you'll give me a larger dressing-room.
MAX (annoyed)—There's another reason. Frohman's in the box, too.
JACQUES (Musing)—Frohman—Frohman—
MAX—Why, you know him!
JACQUES—No, I don't. What is he?
MAX—The great manager.
JACQUES—Manager of what?
MAX—The Madison Square.
JACQUES—A soft position—but when did the city create the office?
MAX (beside himself)—Oh, —, what in — — — — — — —'s the — — — — with you to-night? Don't you know a — — — — — thing?

Then Max went out to kick a scene-shifter and blow up a chorus-girl, while Jacques warbled softly to himself, "That's the sort of a man I am," and then went on and gave the only bad performance of the part of Bluebeard that the public has yet witnessed. He said afterward that he was overpowered by the four literary and managerial optics that glistened in the O. P. box.

* * *

The coolness of the actor who plays the Chinaman in Penny Ante prevented a possible panic at the Fourteenth Street Monday night. Toward the end of the first act a lantern tumbled over at the back of the stage, near the scenery, and the candle in it fell out, setting fire to something. The gentleman alluded to carefully screened the blaze from the view of the audience and whipped it out with his hands, burning them severely. I sat in a position from which the incipient fire was visible and watched the proceeding with a good deal of gratitude for the actor, who might easily have jeopardized the safety of those in front by losing nerve and giving an alarm.

* * *

Harry Sargent has a dog that he wants somebody to take off his hands. It's a Scotch terrier, and it was left in his hands by Bouciaults just previous to his recent departure for Europe.

"Take good care of him," said Dion to his *fidus achates*. "He's a lovely beast, with the pleasantest disposition you ever saw. His fondness for ladies and children is wonderful."

Sargent took the terrier to his place at Plainfield, where it has terrorized the inmates of half a dozen residences, and the townspeople are looking for the canine or its custodian with shotguns on their shoulders. "That dog concealed his real nature from Boucicault," said Sargent to me yesterday, "particularly in the matter of women and children. Why, the other day he corralled our servant-girl in a corner of the yard and kept her there exactly two hours, when I came to the rescue. On Monday he got between the nurse-maid and the baby and wouldn't let 'em come together. The kid yelled blue murder and the maid screamed with fright, but the terrier was relentless. I had to beat him for a quarter of an hour with a strap before he'd desist. But he's a nice pet for anybody that likes dogs, and if you know a party that wants to have the benefit of his society until Boucicault comes back, send word to me."

* * *

Lloyd Brezee, editor of the Detroit *Evening Journal*, will visit New York in a couple of weeks. He is to be married on the 19th, and is coming here for the honeymoon. The happy lady is Etta Berger—the youngest member of the once well-known Berger Family. A sister of this lady is Mrs. Leigh Lynch, and her brother Fred is well known in the profession. Miss Berger is very pretty, a fine musician and a talented vocalist. She was to star in comic opera next season, but the more pressing engagement with the enterprising Brezee will of course prevent this plan from being carried out. The prospective groom writes that the ceremony will take place in Jackson, Mich., and Leigh Lynch's clerical brother is to be the executioner. The *Journal* is a thriving newspaper property, so the future of the couple will be prosperous as well as happy in other respects.

* * *

Daly is a singular creature. In no direction is this more apparent than when his personal prejudices and business interests collide. In those cases the prejudices generally triumph. I am told that he intends to withdraw from William Terriss the privilege of playing his adaptations and other truck this Summer in the English provinces, and all because it is reported that Terriss has engaged for next season with the Madison Square management! It seems incredible that a man of Daly's experience could be so childishly envious, so petulantly mean, and I trust that my informant was mistaken. By-and-bye, if this sort of thing keeps on, Daly's paltry jealousy will develop to such a degree that he'll bar everybody out of the front of his theatre who is suspected of occasionally seeing plays at rival houses.

* * *

I always supposed Marie Prescott to be a woman of ingenious resources, but in this estimate I was mistaken, if the interview a *Mail and Express* reporter had with the lady, which was printed on Monday, is reliable. After speaking of her late litigation the scribe says the actress proceeded to fashion a plaster of Paris statuette at which she had been interrupted. (By the way, people sculpturally inclined don't use plaster of Paris—they find clay hard enough to mould into form.) "This," Miss Prescott is reported to have said, "is a picture of my late husband. I have my copy here, see?" Then the reporter asked her if she found enjoyment in this melancholy pastime, and the actress answered, "It is to me a genuine indulgence. Here are images of all the ancient gods, their idols, works in bijouterie, antiques, fancy carvings, etc., from all of which I have produced copies. And here"—unlocking a little casket—"are the original fans of Madame Pompadour, the shawls worn by her, necklaces and hand-paintings—all of which are quite sacred to me, I assure you." Now this would be all very pretty if it weren't a played-out advertising scheme. Miss Prescott knows no more about sculpture than a stone-mason, and as for her late husband there must be a mistake. Her better-half, William Perzel, is one of the early kind. He never sleeps while there's work to be done. As for the Pompadour relics—well, Miss Prescott had better send them at once to the Metropolitan Museum as samples of an antediluvian press-racket.

* * *

Mestayer's reply to Howson is somewhat curious. At first he gave as his only reason for getting rid of the latter that Madame Piper business was deplorably bad and he couldn't pay the $200 a week he had agreed to give the comedian for six weeks. Now he claims that Howson was not successful in the character of King Cole. It's too late in the day for Mestayer or anybody else to question Howson's competency, particularly in such a bald part as that he has been appearing in at Wallack's. New Yorkers know his abilities too well to take that sort of back-talk seriously. The simple truth was told first by the manager when he pleaded the poor business to dismiss Howson. He contracted for the actor's services and then kicked him out without fulfilling his agreement. That's all there is about it.

* * *

One of my dramatic contemporaries that appears at irregular intervals condemns Louis Aldrich's plan for replenishing the Actors' Fund because it doesn't understand how the third, twentieth and thirtieth week installments are going to affect actors who job and play a number of engagements during one season. Mr. Aldrich explained that *in extenso*, but my contemporary seems ignorant of the fact. The idea, of course, is that the actor receives a receipt on each assessment. He is only expected to contribute five per cent. of his salary once every ten weeks that he acts. There's nothing very difficult of comprehension in that arrangement.

A Cazauran Ramble.

"Have you read Hatton's book on Irving?" asked a MIRROR man of A. R. Cazauran, the guide, philosopher and friend of the Union Square management.

"No; it is worth reading, because of the person who wrote it and the circumstances under which it was written.

"Young man," he continued, "there has been a revolution in American theatricals in the last few years. The production of such plays as Lights o' London, Silver King, The World, etc., has dwarfed the prestige of our stock theatres. Taste is becoming decayed; popular prices have had a bad effect. Lady Clare, the only hit of the Wallack season, has been seen at Niblo's and the People's for half-price. Wallack's and other theatres have lost their distinctiveness and individuality, if I may so term it. Criticism is now at low ebb. I see many of the papers are clamoring for a Bernhardt tour. Why, I know not."

"Do you think that native talent is superior to foreign?"

"Most decidedly equal, if not superior. It is this penchant for foreign mummery that enables a scratch Italian opera company or an indifferent English dramatic company to land here and charge treble prices. It is some four years since I visited Paris, and, being a Frenchman, I expected to see high dramatic art. The first thing that greeted me in the Second Theatre Française was a drop-curtain covered with trade advertisements. The company was mediocre."

"What do you think of the prospects for next season?"

"Practically there will be no season until after the election. There is too much business interest involved in the election to allow men to attend the theatres. It promises to be an exciting contest. Next season the Union Square will have a better company than I have ever known during my nine or ten years' connection with the house. Messrs. Mason, Whiting, Stoddard, Parselle, and Misses Jewett, Harrison, Willis and others are already engaged, and negotiations are pending with other first-class people."

"Mr. Cazanran, what is your opinion of burlesque?"

"Well, there has always been a tendency to burlesque. It is a combination of fun and music that will always find patronage. It will probably be overdone."

Lotta's Old Plays in the Market.

"Miss Crabtree's brother has just called upon me," said Townsend Percy yesterday to a MIRROR reporter, "and given me her authority to dispose of a lot of her old plays—Bob, Musette, The Little Detective, Zip and others. She is having written a new version of The Marchioness. I believe she has purchased several plays in England, which will be produced on her return. She opens at a city theatre in September for three weeks. Nitouche and E. E. Kidder's new play will be in her repertoire. Mr. Crabtree is now arranging the details of his sister's season."

Stafford's Coming Season.

"About two-thirds of William Stafford's bookings for the coming season are return visits," said Edward Witting, his manager, to a MIRROR reporter. "And at least half these return visits are at increased percentages. Most of our time is booked, the company is engaged, and the season will formally open at Halifax early in September. We are promised a fine season in that remote city, as it has not had much tragedy in late years. Keeping in view the election excitement in the States, most of the Fall will be spent in the British provinces skirting the North."

"Has he secured a leading lady to succeed Evelyn Foster?"

"Much to Mr. Stafford's satisfaction, Miss Foster has elected to succeed herself. Miss Foster left such a favorable impression last season—her first—that Mr. Stafford left no stone unturned until he had effected a re-engagement. He looks upon her as the coming actress; and I share his opinion. Last season our company opened a half-dozen new theatres; this season we shall open at least as many more."

Burlesque at Wallack's.

As Madam Piper will be withdrawn on Saturday night, Lester Wallack will join W. A. Mestayer in the production of a burlesque upon Arrah-na-Pogue. Julius Schonberg, who recently arrived from England, is the author, the "text," as it is now called, having been written many years ago, and played in London. It is in seven scenes, and written in rhyme, with the usual English play upon words, often mistaken for puns. A MIRROR man looked over the manuscript. The English local allusions will require alteration to be understood at this side of the water. The characters are almost identical with those of Boucicault's drama, Beamish McCoul, Hardress Cregan, Arrah, Fanny Powers, Michael Feeney, Shaun the Post, O'Grady, etc.

Many in the cast of Madam Piper will be utilized. Will. S. Rising will play the leading male part. The satire is in rehearsal, and will probably be presented on Monday.

Professional Doings.

—Max Freeman is writing a play for John Sterson. This settles Sterson.

—Daniel and Gustave Frohman are expected back from Europe about July 1.

—Edward Fuelkes has been re-engaged by Manager McCaull for two years.

—One of the Frohmans has posthumous Called Back. This was inevitable.

—Many professionals were losers by the racing events at Jerome Park the past week.

—It has been definitely settled to open the Fifth Avenue next season with A Trip to Africa.

—Maude Clifford has engaged with the company that goes to the West Indies for the Summer.

—The Dickens Sketch Club will tour the pleasure resorts of the Northwest during the Summer.

—Wilmot Eyre goes to England shortly to accept an engagement offered by an English manager.

—Stella Rees has gone to Philadelphia to play one week in Queen's Evidence at the National Theatre.

—The Knights abruptly closed their season in Minneapolis. They had been booked for this week in Winnipeg.

—Lydiana Miska, the Russian burlesque actress, retired from Rentoul on Friday, after two consecutive nights.

—Charline Wellman writes from Albany to deny that she has engaged with Lizzie Evans or anybody else for next season.

—The Boston Comedy company, H. Price Webber manager, closed a season of forty-six weeks, at Moncton, N. B., last Thursday.

—It seems almost impossible to form a company in New York now without borrowing actors from the Madison Square management.

—Lizzie Payne assumed the part of Fay in Bluebeard on Monday night. She succeeded Anna Dayton, who succeeded Maggie Arlington.

—Samuel Waldman has become sole manager of Black's Opera House, Springfield, O. Repairs and renovation will be the work of the Summer.

—The Bijou management desire THE MIRROR to state that Tiny Arnold has not been engaged by them. They have no knowledge of the lady.

—It is requested that hereafter all correspondence for the Metropolitan Scenic Studio be addressed to Charles Fox, 247 West Twenty-fourth street.

—Thomas W. Martin, late of the Queen's Lace Handkerchief company, will play Seyn in one of the Bijou Orpheus and Eurydice companies next season.

—The placid face of E. G. Gilmore and the ruby countenance of John Poole are seen nightly in the theatres enabling people for their next season's venture.

—I. L. Butterfield has succeeded W. J. Slocum as manager of the Opera House at Hot Springs, Ark. The new manager is a prominent citizen of the Springs.

—Manager R. E. J. Miles, of Cincinnati, has assumed control of Minnie Lee Price, the Georgia Electric Girl, whom he will exhibit in New York City on the 16th.

—Dion Boucicault engaged to re-write the libretto of Woolson Morse's operetta, but was obliged to break his promise through his sudden and accelerated departure.

—Lisa Weber is appearing in burlesque in Chicago. But few of the particles of the Lydia Thompson disintegration remain; and they bob up occasionally, if not serenely.

—Brooks and Dickson have their hands full of business, their offices being crowded throughout the day. When it was announced that they were engaging people for next season, the Square was deserted.

—A combination company from Pike's Queen's Lace Handkerchief company and Townsend Percy's company, now playing in Brooklyn, will play that opera at the People's Theatre next week.

—Baker and Farron have closed their season and are at home in Buffalo. Chris and Lena is time-worn, and Government Bonds did not take a firm hold on public favor; the season, therefore, was not very profitable.

—C. H. Kimball has received several offers for next season. He acquitted himself as well as the Doctor and Innkeeper in The Mascotte at the New Park that Mestayer engaged him for Madam Piper. In this piece he plays three parts.

—Irving's tour of 1884-85 begins at Quebec on Sept. 30. He goes thence to Montreal, Hamilton, Toronto, Buffalo, Albany, Boston, New York, Philadelphia, Pittsburg, Cleveland, Detroit, Chicago, Baltimore, Brooklyn and New York, closing April 4, 1885.

—The Wolf-Fox Dora company closed in Boston on Saturday night. On Monday next they open at the Sans Souci Garden in Providence, going afterward to Worcester and Coney Island. George Fortescue and Sydney Rosenfeld, with their families, have gone to Ocean Spray.

—The patrons and company at Wallack's Theatre were surprised on Thursday night by the introduction of a *pas de seul* danced by Professor Holme. Dressed as a corpulent, with a moustache and spectacles added, he delighted the house with his pirouetting. Mestayer, with an abashed air, assisted in the poses.

—Sophie Lingwood is playing Jessie Fairlove at the daily matinees of Fun in a Boarding-School at the new Park Square Garden, Boston. Miss Lingwood has sung and danced herself into the favor of the audiences, making an unmistakable hit. John E. Ince assumes his original creation of Prof. Jeremiah Gimcrack, with the "Come again" accompaniment.

—Louis Harrison and John Gourlay played a scene from Othello at Rice's recent benefit in Boston. They played it in a legitimate way—that is to say, straight—just to let people see what they could do. And yet the unthinking audience laughed at every speech. The young men were very much annoyed, and may never appear in tragedy again.

—Franklin Sargent said yesterday to a MIRROR reporter: "We will open the Lyceum Theatre for amateurs about Nov. 1, and we are now engaging some well-known people as professors. The stage will be 24 by 27 feet. Its doors will not be closed to stars and combinations. The seating capacity will be 772, including stockholders' boxes. The street frontage is fifty feet. There will be two public entrances and a stage entrance. The house will be larger than the Madison Square."

PROVINCIAL.

(CONTINUED FROM FIFTH PAGE.)

Jennie Lillian Brown leaves very soon for St. Louis to meet her managers, Messrs. Graham, Bickford and Edwards, they having contracted with her for a two years' tour of the facilities. Miss Brown has made many warm friends during her stay here, and all wish her every success in her new venture. She has shown herself an artist of rare merit, and the press throughout Texas have been unanimous in her praise. Visited the past season, as she was, by misfortunes, including sickness and death, that would have disheartened nearly any one, this little lady never gave up, but braved it through. Her co. were not left to get home as best they could, but given first-class transportation to New York or Boston, as the case might be. The facilities are booked for a return date in November, and they will receive a hearty welcome.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Cannon, managers): James A. Stone, Katherine Corcoran and co., in Hearts of Oak, drew good houses despite the bad weather, May 20 and 21. By request of several persons, who had seen Mr. Stone in the play, he was induced to substitute Rip Van Winkle, 22d. It did not draw as well as expected. Those who were present enjoyed it very much. The Shaw Dramatic co. presented *A Life's Revenge* twice on Decoration Day to good houses. A concert in charitable interests was given, 25th, to a fair house, by home talent. The beautiful cantata, *Daughter of Jairus*, by an excellently trained co. under the leadership of Professor George Careless, a local musician of rising fame, was given to a splendid house, 26. Mlle. Rhea held the boards four nights and matinee, opening 27th. Good business. Langtry comes 11th to 14th, and will draw all our available dollars. She has Cole's Circus to pull against on her opening night. The white elephant will be nowhere beside the *Lily*.

Walker Opera House (John Maguire, manager): Edwin and Seager's Bunch of Keys drew over fives, 18th, and a trifle less 19th. They were to have opened 20th, but were detained by a washout on the railroad, during which they suffered considerably. Lina Merville was laboring under the disadvantage of a severe cold. Gene Canfield is an excellent character delineator and will make his mark. Charles Bowser was good, as he always is.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): The Mendelssohn Quintette Club gave four very fine concerts, May 31 and June 1. I regret to say that the audiences were small. It is not often that the amusement-loving public has an opportunity to listen to such music as this organization renders, and it certainly does not speak well for Milwaukee that the concerts were so poorly attended. Lew and Cushman's Minstrel Comedy co. appeared in Well-Fed Dora, 7th.

Academy of Music (Harry Deakin, manager): A co. calling themselves The Trapper's Daughter comb., in the thrilling and dramatic realization of American border life on the plains, in six acts, said to have been written by General G. A. Custer, headed by a party calling himself Sunset Bill, were to have appeared May 30, 31 and 1st. They performed (?) one night, and then Manager Deakin very properly cancelled the engagement. They have entered suit against Mr. Deakin for breach of contract. Hi Henry's Minstrels appeared 6th, 7th and 8th.

Schlitz Park (Jacob Litt, manager): Gregory Brothers' Metropolitan show, and a concert by Prof. Clauders' military band, drew a large house to this popular resort on the 1st. The event of the week was the opening of the Bijou Opera co. in Orpheus and Eurydice. The burlesque opened to a crowded and enthusiastic house on the 2d, the engagement to last during the week. Digby Bell, as Jupiter, kept the house in a roar whenever he was on the stage. This gentleman has an excellent baritone voice, and differs from other singing comedians in that one can understand the which he warbles of, his enunciation being very clear. His song, "In other respects we are doing quite well," was repeatedly encored. Harry Pepper, as Orpheus, has little to do. He has a clear, sweet tenor voice, and his solo, "Dreaming," is well rendered and always wins him an encore. Mr. Boniface, as Styx, creates much amusement. Of the ladies, Mme. Vanoni, Ida Mulle and Lena Joyce carve off all the honors and are nightly received with much applause. The house is crowded at each performance, and Manager Litt is to be congratulated upon his most successful opening of the season.

Items: Manager Stanley has removed the seats from his theatre, put in tables and chairs, evergreens, trees, hanging baskets of flowers, and turned the place into a Summer garden.—The sale of seats for the Musical Festival is very large and promises a great success.—Two bill-posters of Hall's Circus were drowned at Manitowoc last week.—Manager Litt has received many congratulatory messages from different managers upon the successful opening of the season.—The members of the Orpheus and Eurydice co played a game of baseball with the wicked reporters Friday afternoon. Look out for broken fingers and lame backs.—Thomas Ryan, of the Mendelssohn Quintette Club, has a grievous complaint against the Ohio hotels.—Robert E. Sheeran, the gentlemanly advance agent in the interests of the Anglo-American Circus, was in the city last week, arranging transportation matters with the C., M. and S. P. R. R. He reports business good.

CHIPPEWA FALLS.

Cobban's Opera House (Farrell and Cobban, managers): May 23, Alf Wynne and Lulu Wilson, in Our German Former, to small audience. They were only billed two days ahead of show, and as George C. Miln was billed for the 24th, naturally the business fell short. They gave a very fine entertainment, however. George C. Miln Dramatic co., in Hamlet, 24th, to large and fashionable audience. Mr. Miln gave entire satisfaction. All were loud in praise.

PORTAGE.

Dallaghan's Opera House (James Dallaghan, manager): Contrary to announcement, George C. Miln gave us Fool's Revenge, May 29. He was greeted by a fair audience. Mr. Miln's Court Jester in some parts was very good, in others he lacked power. Support fair. Lena and Cushman's May 21, to small house. John T. Raymond, in For Congress, 24th.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): The Georgia Minstrels, May 30, to light house. Performance was better than I expected, but the poor showing they did here in seasons gone by was the cause of their not drawing a full house. The stock co. engaged for the Summer, under the management of J. W. McConnell, opened 9th in Woman's Love. The piece was elegantly mounted, and the co. gave entire satisfaction. Every lady present received a beautiful souvenir. The people engaged are as follows: Carrie Radcliffe, Addie Parks, Leonora Hansen, Emilie Stowe, Carrie Carter, Harry G. Emery, Harry A. Smith, George Pike, John J. Kennedy, Harvie Griffith, Eugene Ormond and Sam D. Hollon.

RACINE.

Bidde Opera House (John Vaughan, manager): Lew and Cushman's Minstrels, 6th, to very small audience. This is the first attraction that has appeared in the house since April 24, when Emeralda was presented. Cushman's Minstrels are underlined for 24th.

OSHKOSH.

Opera House (R. L. Marsh, manager): Lena and [illegible] with the "Only Lena," played to good business, 4th. The performance merges on the deadly, in fact, it was so much that way that several couples left the house early in the evening. George C. Miln gave Richelieu and Hamlet to shamefully light houses, 6th, 7th. Though the weather was exceedingly warm, Miln kept the audience so intensely interested by his superb acting that they were unmindful of the heat. He was repeatedly and deservedly called before the curtain.

MADISON.

Opera House (George Burroughs, proprietor): The Mendelssohn Quintette Club gave a very interesting entertainment, 21, to a small house. Thomas W. Keene, 23, to a very large house, giving the best of satisfaction. Hi Henry's Minstrels filled the house, 9th. The performance gave perfect satisfaction. Mr. Henry is assured of large houses in the future.

DULUTH.

Grand Opera House (Metzger and Marbell, managers): The Eunice Goodrich Comedy co. opened 4th, for a two-night engagement, playing *A Husband for a Day*, to a very light house. On the 5th an audience—no performance. Heywood's Minstrels 6th, but with poor success financially.

JANESVILLE.

Myers' Opera House (C. E. Hostetter, manager): Lew and Cushman's Minstrel Comedy co. appeared to fair business, 5th. Some of the specialty business was good, but their Ill-Fed Dora is very flat. Thomas W. Keene, as Cassius, to fair business, 7th. Dickson's Scotch Club, 12th, 13th.

CANADA.

MONTREAL.

Crystal Palace Opera House (Roland Barret, manager): Pirates of Penzance was put on with great success 5th. Signor Brocolini, as the Pirate King was excellent. Janet Edmundson was as great a success as Mabel as in any of the parts previously taken by her here.

Items: Josefly gave two fine concerts 3d and 4th at Nordheimer's Hall. Rather poorly attended.—Larry Howard has assumed the management of the Grand Central Museum.

HALIFAX.

Academy of Music (H. B. Clarke, manager): John A. Stevens opened 2d in Unknown to a fair house. The worst rainstorm in many years was the cause of the house not being packed. The same play was produced 3d, 4th and 5th and matinee 7th to large houses. Enoch Arden was given 6th. The star made a favorable impression, and the co. was equal to the work demanded of them. They left by train 7th for New York.

Lyceum (Robert Clancy, agent): Crowded houses have been the rule during the past week, the great attraction being Theaner, the trapeze artist, who did several daring and difficult feats on the trapeze while standing on his head. Departures, 7th: Reynolds and Arnold, Ainsley Brothers.

Items: Pierce James, business manager of The Three Wills co., arrived 5th to make arrangements for the opening of his co. 16th in Lady Claire.—W. J. Banks reports that business has been very good with Howorth's Hibernica this season. They close their present season at Annapolis on the 14th and open the next regular season at Nashua, N. H., Sept. 2.—The performance at the Lyceum is on cheap admission, and the management have the pleasure of taking the shekels from hundreds of people every night. They are making money and will continue their entertainment as long as they find it profitable.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Tony Pastor, with a fine co., appeared 2d and 3d to full houses. Performance first class. The house is now closed for the Summer. The season has been a very profitable one, the Grand being the only opera house open, and nearly all the attractions made money.

Items: Josefly gave two piano recitals 5th and 6th, at Shaftesbury Hall, to good-sized audiences.—The Mendelssohn Quintette Club, assisted by Miss Kellogg, are billed for a concert July 4 at Horticultural Pavilion.—Mr. Sanderson, Tony Pastor's manager, called my attention to an article which appeared in a New York paper reflecting on the performance of Lester and Allen, members of the troupe, at Poughkeepsie, which stated they were hissed during their act. Mr. Sanderson says nothing of the kind occurred, and in justice to the gentlemen mentioned wishes it denied.

WINNIPEG.

Princess Opera House (C. W. Sharp, manager): John T. Raymond, in Colonel Sellers, made his first appearance in this city 2d before a good-sized audience. He repeated the same play 3d to a crowded house. In Paradise was produced 4th and 5th; For Congress 6th and 7th. The business was very large. Bijou Opera co. 16th, week; Boston Operatic Minstrels, 23d, week.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

AUGUSTIN DALY'S COMPANY: Chicago, 2, four weeks; thence to London.

BUNCH OF KEYS (Frank Sanger, manager): San Francisco, 2, four weeks.

BOSTON MUSEUM CO.: Providence, 9, week.

BENNETT-BURGESS CO.: Sturgeon Bay, Wis., 17, 18, 19.

BARRY AND FAY: N. Y. City, 9, week.

C. A. GARDNER: Council Bluffs, Ia., 24.

DANIEL BANDMANN: Walla Walla, Oregon, 16 to 23; The Dalles, 25, 26; Portland, 28, week.

DEVIL'S AUCTION (Frank Gardner, manager): Council Bluffs, Ia., 29; Omaha, Neb., 30, 31; Laramie, Wy. Ter., 2d; Salt Lake, 3, 4, 5, 6; San Francisco, 7th, four weeks.

DICKSON SKETCH CLUB: Janesville, Wis., 12, 13; Waukesha, 14; Madison, 16, 17; Dubuque, Ia., 18 to 21; Lacrosse, Wis., 23; Sparta, 24; Portage, 25; Fond du Lac, 26, 27; Sheboygan, 28.

DRAPER'S UNCLE TOM CO.: Cleveland, 9, week.

E. T. GOODRICH: Jersey City, 9, week.

FRANK MAYO (Sheridan Corbyn, manager): Chicago, 9, week.

FUN ON THE BUFFOL: Worcester, 9, week; Boston, 16, week; Springfield, 23, week; Rochester, 30, week; Buffalo, July 7, week.

GEORGE C. MILN: Milwaukee, 12, 13, 14; Grand Haven, Mich., 17; Grand Rapids, 19, 20, 21.

GUS WILLIAMS (J. H. Robb, manager): N. Y. City, May 26—indefinite engagement.

GROSSE K. FORTESCUE (Well-Fed-Dora): Providence, 16, week; Worcester, Mass., 23, week; Coney Island, N. Y., 30, week.

HARRIGAN AND HART: Brooklyn, June 2, two weeks—close.

HEARTS OF OAK (James A. Herne, manager): San Francisco, 2, two weeks.

HAVERLY'S STRATEGISTS: New Haven, 13, 20.

HARRISON-GOURLAY CO.: Boston, May 12, five weeks.

IN THE RANKS CO.: San Francisco, June 9, six weeks.

JOHN T. RAYMOND (Aric N. Barney, business mgr.): St. Paul, 12, 13, 14; Stillwater, 16; Eau Claire, Wis., 17; Lacrosse, 18; Portage, 19; Oshkosh, 20, 21; Fond du Lac, 22; Sheboygan, 23; Milwaukee, 24, 25, 26, 27.

JAMES O'NEILL (Monte Cristo): San Francisco, 16, four weeks.

J. K. EMMET: Toledo, O., 12; Detroit, 13, 14.

JOHN A. STEVENS: St. John, 12 to 14; Eastport, Me., 14.

KIMBALL'S EXCELSIORS: Chicago, June 2, six weeks.

KITTIE RHOADES: Roanoke, Va., 9, week; Liberty, 16, week; Salem, 23, week.

LEWIS MORRISON: Chicago, June 2, four weeks.

LEON-CUSHMAN CO.: Peoria, Ill., 12, 13; Galesburg, 14; Burlington, 15; Monmouth, 16; Bloomington, 17; Jacksonville, 18; Springfield, 19; Quincy, 20; Keokuk, Ia., 21.

LIZZIE HAWLEY: N. Y. City, 9, two weeks.

LOUETTA ELLANG: Harlem, 9, week; Brooklyn, 16, week; Providence 23, 30, week.

MAUDE ATHERTON CO.: Mankato, Minn., 9, week.

MRS. LANGTRY (Charles Mendum, manager): Salt Lake, 12, 13, 14; San Francisco, 16, two weeks.

MATTIE VICKERS: Lacrosse, Wis., 12; Winona, Minn., 13; Red Wing, 14; St. Paul, 16, 17, 18; Minneapolis, 19, 20, 21.

N. C. GOODWIN: San Francisco, May 26, three weeks.

ONLY A FARMER'S DAUGHTER AND ONLY A WOMAN'S HEART CO. (Consolidated): Cohoes, N. Y., 14; Mechanicsville, 16; Poultney, Vt., 17; Middleburg, 18; Barre, 19.

PALMER-HALL VACATION CO.: Holyoke, Mass., 16, week; Boston, 30, two weeks.

PEGGY MCALLISTER: Helena, Mont., 12, 20, 21; Butte City, 23, week.

PLAYER'S WIFE CO.: Providence, 9, week.

PRICE'S *Red Hot* CO. No. 1: Boston, 9, three weeks; Philadelphia, June 26, week; N. Y. City, 23, week; Providence, 30, week.

PRICE'S *Red Hot* CO. No. 2: N. Y. City, 16, week.

RAZAN CO.: Leadville, 12, 13, 14; Denver, 16, week; Salt Lake, 23, week; San Francisco, 30, two weeks; July 14, 15, travel; Astoria, 16; Portland, 18c., 17, 18, 19; Corallis, 20; Salem, 21; Olympia, W. Terr., 23; New Tacoma, 24; Seattle, 25, 26; Victoria, B. C., 28, 29, 30.

ROSE LEIGH: Canton, Neb., 12; Sioux Falls, 13, 14; Lennox, Ia., 16, 17; Sheldon, 18; Sibley, 19.

RICE'S SURPRISE PARTY: Victoria, B. C., 9, week.

SPRINGDALE'S OF POSTS: N. Y. City, June 2, two weeks.

T. W. KEENE (W. R. Hayden, manager): Dubuque, Ia., 12; Waterloo, 13; Mason City, 14; Cedar Rapids, 16; Des Moines, 17, 18; Oskaloosa, 19; Burlington, 20; Davenport, 21—close.

THATCHER'S COMEDY CO.: New Glasgow, 9; Londonderry, 13; Sackville, N. B., 16; Richibucto, 17; Newcastle, 20, 21; Chatham, 23, 24; Sussex, 26; Fredericton, 27, 28; Houlton, Me., 30, week.

WALLACE'S LADY CLARE CO.: Boston, May 26, four weeks; Utica, N. Y., June 23; Syracuse, 24, 25.

W. F. SHERIDAN: San Francisco, April 21—indefinite season.

WHITE AND HAWLEY CO.: Halifax, N. S., June 16, week.

YOUNG MRS. WINTHROP CO.: Omaha, 13, 14.

OPERA AND CONCERT COMPANIES.

BIJOU OPERA CO. (Orpheus and Eurydice): Minneapolis, 12, 13, 14; Winnipeg, 16 to 19; Fargo, Dak., 20, 21; Bozeman, Mont., 23; Butte City, 25, 26; Helena, 27, 28; Portland, Oreg., 30, week; San Francisco, July 14, four weeks.

BIJOU OPERA CO. (Hightower): Boston, 16, three weeks.

BENNETT-MOULTON COMIC OPERA: Montreal, 9, two weeks; Albany (return), 23, week.

FAY TEMPLETON: Barton, O., 26, week.

FORD'S OPERA CO.: St. Louis, June 2—Summer season.

GRAU'S ENGLISH OPERA CO.: Brooklyn, 2—indefinite season.

HESS OPERA CO.: San Luis Potosi, June 9, one month; Aguas Calientes, July 7, one week; Guadalajara, 14, one month.

MCCAULL'S FALKA CO.: N. Y. City (Casino), 14—indefinite season.

MCCAULL'S MERRY WAR CO.: Rochester, 9 to 12; Syracuse, 13, 14.

MCGIBENY FAMILY: Muskegon, Mich., 26.

MENDELSSOHN QUINTETTE CLUB: Winnipeg, 13 to 18; Brainerd, Minn., 19; Duluth, 20, 21; Grinnell, Ia., 24; Oskaloosa, 25; Des Moines, 26.

ROSA STELLA OPERA CO.: Boston, June 2, four weeks.

SCHUMANN OPERA CO.: Chicago, 2, four weeks; St. Paul, Minn., 29, 30, July 1, 2; Minneapolis, 3, 4, 5; Chicago, 6, one week; Milwaukee, 13, one week.

QUEEN'S LACE HANDKERCHIEF CO.: Brooklyn, May 26, six weeks.

SPANISH STUDENTS: Chicago, 9, week.

STAFFORD'S BELL-RINGERS: Boston, 16, week.

WILBUR OPERA CO.: Cleveland, 2, nine weeks; Buffalo, August 4, two weeks.

MINSTREL COMPANIES.

BARLOW-WILSON: Boston, 2, two weeks.

BRIGGS: Minneapolis, 12, 13, 14; Winnipeg, 23, week.

CALLENDER'S COLORED: Oshkosh, Wis., 14.

DUPREZ AND BENEDICT'S: Trenton, N. J., 12.

HAVERLY'S BIG FOUR: New Haven, Ct., 16, 17.

VARIETY COMPANIES.

DAVENE'S ALLIED ATTRACTIONS: Ogden, Utah, 12; Reno, Nev., 14; Carson City, 15; Virginia City, 16, 17.

DAN SULLY: N. Y. City, 9, week.

EVANS AND HOEY'S METEORS: San Francisco, 9, two weeks.

IDA SIMMONS BLONDES: N. Y. City, 9, six weeks.

TONY PASTOR'S CO.: Chicago, 9, week; Milwaukee, 16; St. Paul, 17, 18; Minneapolis, 19, 20, 21.

WHITNEY AND LANG'S MAGNETS: Philadelphia 9, week.

MISCELLANEOUS.

D'ESTE'S HUMPTY DUMPTY: Cincinnati, 9, two weeks.

HOWARTH'S HIBERNICA: Annapolis, N. S., 12, 13, 14.

N. Y. TEN CENT SHOW: Bloomington, Ill., 9, week; Springfield, 16, week; Fort Wayne, Ind., 23, week.

ZAMLOCH'S GIFT SHOW: Spokane, W. T., 10 to 13; Dayton, 30, July 1; Walla Walla, 7 to 10; Pendleton, Ore., 14, 15, 16.

CIRCUSES.

ADAM FOREPAUGH'S: Grand Rapids, Mich., 11; Big Rapids, 12; Muskegon, 13; St. Joseph, 14; Chicago, 16, ten days; Joliet, Ill., 27; Lasalle, 28; Streator, 30; Aurora, July 1; Rockford, 2; Freeport, 3; Dubuque, Ia., 4; Waterloo, 5; Albert Lea, Minn., 7; Red Wing, 8; Faribault, 9.

BURR ROBBINS': Ashtabula, O., 12; Buffalo, N. Y., 13.

BARNETT'S: Council Bluffs, July 4.

BUFFALO BILL WILD WEST SHOW: Reading, 11, 12; Waverly, N. J., 13, 14; N. Y. City, 16.

BARNUM'S: Fall River, Mass., 12; New Bedford, 13; Brockton, 14; Boston, 16, two weeks; Lynn, 30; Salem, July 1; Dover, N. H., 2; Biddeford, Me., 3; Portland, 4; Lewiston, 5; Haverhill, Mass., 7, Lawrence, 8; Manchester, N. H., 9; Concord, 10; Lowell, 11; Fitchburg, 12; Saratoga, N. Y., 14; Troy, 15; Amsterdam, 16; Utica, 17; Rome, 18; Watertown, 19; Oswego, 21; Syracuse, 22; Cortland, 23; Binghamton, 24; Elmira, 25; Ithaca, 26; Lyons, 28; Auburn, 29; Canandaigua, 30; Rochester, 31; Lockport, August 1; Buffalo, 2; Batavia, 4; Hornellsville, 5; Olean, 6; Bradford, Pa., 7; Jamestown, N. Y., 8; Erie, Pa., 9; Pittsburg, 11, 12; Newcastle, 13; Meadville, 14; Warren, O., 15; Cleveland, 16; Sandusky, 18; Toledo, 19; Detroit, 20; Port Huron, 21; E. Saginaw, 22; Bay City, 23; Muskegon, 25; Grand Rapids, 26; Lansing, 27; Jackson, 28; Kalamazoo, 29; Elkhart, 30; Chicago, Sept. 1, week.

COLE'S: Nephi, Utah, 12; Provo, 13; Ogden, 14; Dillon, Mont., 16; Butte, 17; Deer Lodge, 18; Helena, 19, 20; Bozeman, 21; Thompson Hall, 23; Sprague, 24; Colfax, 25; Walla Walla, 26; Dayton, 27; Pendleton, 28; Portland, Ore., 30, July 1; Salem, 2; Eugene City, 3; Roseburg, 4; Tennessee Road, 5; Albany, 7; Oregon City, 8; McMinnville, 9; Cornwallis, 10.

COOPER-JACKSON: Osage Mission, Kas., 14; Girard, 16.

DORIS: Council Bluffs, Ia., 23.

DELEHANT-ADAMS SHOW: Hartford, 9, week.

F. A. ROBBINS': Newburyport, Mass., 12; Rockland, Me., 16; Bath, 17; Farmington, 18; Richmond, 19, Gardiner, 20; Augusta, 21; Waterville, 23; Skowhegan, 24; Belfast, 25; Pittsfield, 26; Dexter, 27; Bangor, 28.

HAWLEY'S TENT SHOW: Syracuse, 16, week.

JOHN ROBINSON'S: Washington, Pa., June 12; Wellsburg, O., 14; Uricheville, 15; Coshocton, 16; Newark, 17; London, 19; Dayton, 20; Columbus, 21; Covington, 22; Greenville, 23; Cambridge City, Ind., 24.

O'BRIEN'S: Rouse's Point, N. Y., 12; Plattsburg, 13; Keeseville, 14; Port Henry, 16; Ticonderoga, 17; Poultney, Vt., 18; Salem, Mass., 19; Rutland, Vt., 20; Bennington, 21; Manchester, N. H., 23; Ludlow, 24; Branden, 25; Millersburg, 26.

PROF. GEO. BARTHOLOMEW'S EQUINE PARADOX: Boston, June 2, two weeks; Waltham, 16, week; Lawrence, 23, week; Manchester, N. H., 30, week; Portsmouth, July 7, week.

SELLS BROTHERS': Sioux Centre, Minn., 12; Alexander, 13; Fergus Falls, 14; Crookston, 16; Grand Forks, Dak., 17; Fargo, 18; Wahpaton, 19; Morris, Minn., 20; Litchfield, 21; St. Paul, 23.

WALLACE'S SHOW: Franklin, Ky., 12; Bowling Green, 13.

WASHBURN-HUNTING: Danville, Pa., 16.

Irving and Gladstone.

The reception given Irving's "Impressions" in England, where they were published simultaneously with the American edition, has been cold. The eulogistic tenor of the work, respecting America and the Americans, is coldly commented on in some quarters, and in others it is productive of unmistakable sneers. Irving is apparently determined to persist in slavering us with praise. At the Theatrical Fund dinner one day last week he made any number of bids for patronage in the land of the free next season. "It's a very good scheme if it works;" but now that the novelty has worn off the Lyceum representations, it is doubtful if our public will rush to them again and plank down double prices with the same liberality which was conspicuous during the recent tour.

The foreign mail brings an account of Irving's appearance in Parliament. He occupied a seat in the Strangers' Gallery of the House of Commons one evening not long ago. It is said that the British Prime Minister espied him, and subsequently had a chat with him in the lobby, the bystanders looking on with not a little curiosity and wondering what they were talking about. Then Gladstone took Irving to his private room to get his (Irving's) opinion of the political situation. Let us hope that when he got it he bottled it as a literary, artistic, dramatic, political and general curiosity. Our informant adds, it is whispered, that the Prime Minister asked Henry whether if he—the "Grand Old Man"—laid down the reins of power, he—the idol of the Lyceum and of England—would consent to take them up, and that Irving's reply was to the effect that he had important engagements to meet in the Autumn a few thousand miles away, and that these would prevent him from entertaining the suggestion.

An Actors' Boarding-House.

Dr. G. A. Kane, of San Francisco, a gentleman whose first journalistic experience was acquired in the columns of THE MIRROR, forty years ago, when it was edited by Morris and Willis, sends us the following interesting recollections of well-known professionals:

It was in the forties that I resided in Baltimore. I lodged in an actors' boarding-house. The hostess was a good-natured, gray-eyed old lady. The house did not have all the modern improvements, but it was a comfortable, if not a luxurious home. We were a happy company. Many have made their mark; some are dead and forgotten, others are alive and will be remembered.

The old lady had two boys, Mike and Matt. Matt was a "basket-boy." That is, he carried a champagne basket, with the actors' dresses in it, to and from the theatre.

In the cosy rooms of the "Hotel O'Brien" we would sit and listen to the elder Booth, who often gave us a call. Glass in hand, he would read for us our parts as only he could read them. His son Ted (Edwin Booth) would come with the old man and wait to see him home, for fear he would drink potations pottle deep. Never shall I forget Booth's recital of the Lord's Prayer; it was one of the most intense pieces of elocution I ever heard. The young actors would look and listen, watch every movement, gesture and tone of his voice. After a fine bit of pathos the old man would take a pull at the beer—for we could not afford anything better. Ted was his constant companion. He used to dress him and bring his brandy and play small parts, such as Catesby, Wilford and Malcolm. Little did we then suppose he would ever become the great actor he is now, getting his five hundred dollars a night and his palace sleeping-car. The elder Booth would have been very glad to receive for a week's services the same sum of money his son now gets for one night's performance, to say nothing about travelling expenses, food and bed.

Joe Jefferson was one of our party. He was a very careful actor, always making the most of a point. Joe in those days was our second low-comedy man, and was helping his father to paint scenes, in both of which labors he did not get more than eighteen dollars a week. He makes more now. Joe to-day is very wealthy. He gave his daughter (who married Farjeon, the writer) one hundred thousand dollars as a wedding-gift. He has a paradise of a home ten miles from New Iberia, Louisiana, with over one thousand arpents of land under cultivation. It is a perfect elysium. Fruits and flowers of every description are there in abundance, and the greatest variety of fish swarm the lake adjoining the plantation. He owns the finest imported pointers and setters I ever saw. His table is sumptuous, and his wines are of the best. His son Charles resides upon the place, and there Jefferson passes much of his time when not acting. He has two lovely grand-children, of whom he is very fond.

Joe left Baltimore and went to Philadelphia with Burton, and then went the rounds of nearly all the theatres in the country. At length he got to New York, where, with Laura Keene, he became prominent in the part of Asa Trenchard. In 1861, Joe, thinking he had consumption, or that he was predisposed to that disease, came to San Francisco. After playing a series of successful engagements in the Golden State he sailed for Melbourne. This was the turning-point of his life. There he became manager of a theatre. Barry Sullivan was his leading man, and Dominick Murray was his low comedian. Joe became a great favorite. He and his company traveled from town to town through the continent of Australia. His Rob Brierly in The Ticket-of-Leave Man was a remarkable success—in fact he created a profound impression in this character; but he came very near having a riot on the first night of its production, as the people thought that the subject of the drama was a reflection upon the inhabitants of that part of the world. They came to hiss, but remained to applaud. The drama ran for a long time, but at last it grew stale, and something new had to be put up. What was to be done? "I will try Rip Van Winkle for a week," said Joe to his company. It was played for a week—and a great many of them, for it had a run of four months.

Joe afterward went to England. There he met John E. Owens, who had been acting Solon Shingle. It was a failure. Owens was acknowledged to be a fine actor, but the piece did not suit the pubic. John was disgusted, and asked Jefferson to fill out his time. This was agreed to, and Owens went over to Paris on a pleasure trip.

Joe then set Boucicault at work to rewrite Rip Van Winkle, as at that time anything with Dion's name to it was a certainty in the way of a palpable hit in the dramatic line. The Catskill hero was produced, and proved a wonderful success. It has been acted by Jefferson for twenty years, and holds the stage to-day. It has made Joe's fortune.

John E. Owens was one of our boarders. John began his theatrical life at the bottom of the ladder with Wm. E. Burton. Having a fine eye and a good figure, he put in an appearance in a tragic part, but made it so funny that Burton told him he had made a mistake in his line; so he went into comedy and has remained there ever since. John has been a successful manager as well as an actor, but he is getting a little old and has again gone into the stock. I think John's best part is Caleb Plummer. Owens would have been a great actor had he relied upon his own talents, but he did not. He copied others. He never created a character. "He that follows a master never gets before him." Owens made a fortune—made it by acting; lost it by speculation.

Charley Burke was one of us. He was a fine mimic; had a merry eye, a sweet voice and was a superb dancer. Burke was Joe Jefferson's half-brother. Jefferson reaped what Burke sowed, for it was Burke who created the character of Rip Van Winkle as Jefferson plays it now. The lines "And are we so soon forgot when we are gone?" belong to Burke, and not to Boucicault. I admit that Jefferson embellished and perfected the part, but to Burke belongs the merit of originality. He came out to California in early days. He made a great deal of money and a fine reputation; but dissipated habits soon ended his career. He died in New York. Upon his death-bed he gave Joe his play, and begged him not to drink or gamble, and told him to play Rip and some good would come out of it for him. Burke was also famous for his fine acting Caleb Plummer and Solon Shingle, and it is a patent fact that Owens formed his style upon Burke's ideas. Poor Charley! He was born too soon. What money and reputation would he not have made if he had lived in these days, when actors wear the best of clothes, board in first class hotels, drink champagne, smoke twenty-five-cent cigars, wear monocles, sport kid gloves, twirl gold-headed canes, have their pictures hung up in store windows and are interviewed by reporters? Yes, Charley was born too soon.

John E. MacDonough was also an inmate of our Actors' Home. John was a crude actor—rough, and far from being refined; but he was a sober man and always sure of his lines. John rose to leading parts. He also came out to California in his early life. John made money. He went into starring with sensational pieces. When Lotta went East he engaged her to appear as Tartarine in The Devil's Daughter. Now Lotta had never appeared on the legitimate stage till John put her before the public in a proper manner. She had been in San Francisco under the management of E. G. Bert, but had never appeared only in variety shows till John made her "a card" in a regular theatre. He gave her $40 a week. She proved a success, and the public took to her. Her father saw this, and demanded a raise of salary. John stood the raise, but the old fellow kept on raising till MacDonough was forced to lay down his hand. John continued in the management of several dramas till a year or so ago, when he died in Philadelphia, just as he had a competence.

But of all our companions, the bright particular genius was Harry Perry. He was the Crichton of the stage. In versatility he had but one equal, and that was E. L. Davenport. Perry was a great favorite as an actor from New York to the Crescent City; but he became so dissipated in his habits that the managers East could not depend upon him. Being offered an engagement in San Francisco he came here with Tom Maguire, and first appeared in the character of Othello, Feb. 10, 1860. He became a great favorite. For a time he attended to his business; but he soon fell into his old habits, and passed, in the bloom of youth, into an untimely grave, Jan. 22, 1862.

Josh Silsbee was one of our mess. He was a fine personator of Yankee characters. He was not unlike Hackett in the same line. Josh was fat, good-natured and lazy—so much so that he neglected to study the words of Asa Trenchard in Our American Cousin, a part Tom Taylor wrote for him. Buckstone got tired waiting for Josh to play the part and was obliged to play it himself. Returning from England, Silsbee came to California and won golden opinions, and coin as well. Silsbee died here, and his remains lie in the Masonic Cemetery.

There was a youngster who was a boarder; he was a comedy man. His name was Sleeper. He is now called John S. Clarke. He married old Booth's daughter. There was a show running in Pratt street; it was a minstrel one. John S. Clarke was ont he tambourine end; Edwin Booth was the bones. He also played the banjo, and was a good performer. The price of admission was twelve and a half cents, children half price. But Sleeper rose in the profession. We did not think him a comedian but a buffoon. The public of London think otherwise, for he is an established favorite actor there, and is the prosperous manager of one of the leading theatres.

One of our boarders was a fine Scotch-dialect actor. His name was Peter Cunningham. I have never seen his equal in Bailie Nichol Jarvie. But Peter was fond of too much hot Scotch whisky; it settled him. His divorced wife married Charles Pope, now manager of Pope's Theatre, St. Louis. Peter went out to Melbourne and died.

Then there was another genius—I mean Joe Nagle. He was a fine sketcher with crayon or a bit of burnt cork, as the walls of the dressing-rooms could testify. He was our walking gentleman, but became an excellent leading man. Had he been a sober man he would have made Edwin Booth look to his trumps; but he abused the gifts that God gave him, and his name is now seldom mentioned by the profession. Owing to his unreliability he cannot get an engagement, and is employed in painting signs in his native city, Philadelphia.

My dear friend Dolly Davenport was of our mess. Dolly was a salesman in a jewelry store on Market street, but falling in love with an actress by the name of Caroline Nickenson, he went on the stage at a salary of five dollars a week. He rose to a good position, and was much liked both on and off the stage. His real name was Augustus Davenport Hoyt. Dolly left the stage a few years after he went on it and studied law with Daniel Sickles (who killed Barton Key), and was admitted to the bar in New York; but the old fever came back and he again smelled the lamps. Dolly loved not wisely but too well the most beautiful actress of her day, Lizzie Weston. She led him a dog's life. She got him into all sorts of trouble. He had a fight with George Christy, quarreled with Edwin Forrest and horsewhipped Charles Mathews on her account. He got divorced from her. She afterward married a celebrated English comedian, and is now living in London. Dolly married a second wife, Frankie McClellan. He could appear in many characters without offense, but could not be said to be excellent in any part. He played the violin, and was the life of a social party. He always lived up to his income and over it. He would have paid his debts if he had known where to borrow the money to do it with. He lived well, worked hard and died poor.

In about 1842 or 1843 there came to the boarding-house a lady by the name of Hildreth. She was a fair actress and a very lovely woman. She had an agent—most stars have. He was a peculiar looking man, very much cross-eyed. He did not hit where he looked. The actors called him: "The Ogre." His memory will be embalmed in New Orleans by such names as "Beast" and "Spoons." I mean Benjamin F. Butler, as that was the man. He afterward married Miss Hildreth.

Another singular-looking person used to call and read his poetry to us. It was the author of "The Raven"—Edgar Allen Poe. His father and mother were both on the stage. The elder Booth was a great admirer of him and his verses, and they often got very drunk together.

John K. Mortimer was with us. He was an elegant light comedian, very like Charley Thorne, Jr., in style. But Mortimer—or King, as that was his real name—took to drink in after years. He went to Cincinnati, and was a great favorite and made a fine reputation. He then played in New York, made a great part of Badger, and knocked out Lester Wallack in the same character. But John was fond of strong drink, and was an inveterate gambler. He went from bad to worse, till Tom Maguire found him quite used up in Chicago. Tom dressed him up and paid his fare to Frisco. Here he made troops of friends. No actor was more admired till he fell again into his former habits. Drink, late hours and a mania for faro caused him to meet an early and miserable death.

Mrs. Russell was our leading lady. She had a fine figure, a luxurious head of hair, a magnetic eye, and good teeth, which she never forgot to show. She was not in affluent circumstances, for I well remember often seeing her wash her hose for the night's use and dry them by the grate fire. She left us for Philadelphia, and afterward went to New York with Burton, and finally went to Wallack's, where the elder one of that name educated her to a fine standard. She married John Hoey, the expressman. She retired from the stage, and now lives in a brown-stone front in New York, and in the Summer has her cottage by the sea at Long Branch. She has her dog-cart, her phaeton, her Irish jaunting-car, and gives elegant dinners to the elite. General Grant is a constant visitor at her villa. Such is life.

Hattie Bernard was our singing chambermaid, or soubrette, as they call them nowadays. She was a pretty girl then. The last time I saw her she was playing the Nurse in Romeo and Juliet. All that is bright must fade. I have faded myself.

Theodore Hamilton was our call-boy, but he became a fine leading actor and business manager. He has held responsible positions as an agent and actor from New York to Melbourne.

Barney Williams was also one of our number. He began his show life as a negro minstrel. His real name was Bernard O'Flaherty. When a boy I knew him; he then set up pins for a livelihood in a tenpin-alley. He died worth over half a million. "One man in time plays many parts."

Frank Chanfrau had just about this time laid down his rip-saw and gimlets, for he had been a stage-carpenter. He was doing small parts when by a lucky chance Ben Baker wrote a sketch called A Glance at New York. Frank played Mose, a fire-jakey. It made his fortune. Chanfrau married Henrietta Baker. He is in possession of money and property to the amount of nearly a million dollars, and does not shove the jack-plane any more.

Joe Sefton was with us too. Joe was a good story-teller, liked a joke, when it was not against himself, was a very useful man, and was very fond of guying his brother actors. He never made much of a success as an actor, but did very well as a manager. He died very suddenly a few years ago in Milwaukee. We could have better spared a better actor.

Then there was poor Bill Ward—then the glass of fashion and the the mold of form, the pride of the profession and the admired of the ladies. I met him five years ago in St. Lous. He had grown gray and fat—"with fair round belly with good capon lined." He was playing the old man when last we met. Ward, poor fellow, has gone to "the undiscovered country from whose bourne no traveller returns."

Nelse Seymour was a boy, and very good in little parts; but he made in after life a reputation as a negro comedian. He, too, has passed in his checks.

Stuart Robson was a boy actor, but never played a part of much consequence. He has made a reputation and many shekels since by his eccentricity of voice and peculiar style of acting.

There was a bright lad who was much liked by the actors (he was a circus rider and tumbler), who used to drop in upon us. He was called Mick. He has made a great name, for he became the finest horseman the world ever saw. He is called now James Robinson. He was an apprentice of Old John Robinson. His real name is Michael Fitzgerald.

Mike O'Brien, our clever lad, is now called Colonel M. J. O'Brien, general superintendent of the Southern Express Company. Mike went to Memphis and drove an express cart. The war broke out and he joined the ranks of the "lost cause" as a captain, and was promoted to a colonelship for his bravery. After peace was restored he returned to the Bluff City and went back to the express company's service. He rose to his present exalted position by his integrity, industry and sobriety.

Matt O'Brien, the basket-boy, is now the express company's agent in Columbus, Ga. He writes verses—is the poet laureate of the Southern Express Company. Matt is a fine singer, an excellent sketcher of comic pictures and "a fellow of infinite jest." The kind-hearted Mrs. O'Brien has long since gone to another and better world."

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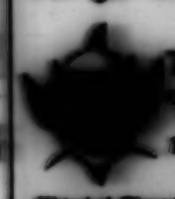

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Shine out, fair Sun, and be our looking-glass,
That we may see the dreamt's shadows pass.
—MIRROR ED. OF RICHARD III.

The feature of the closing week in May has been the production of a one-hour one act piece called Chatterton, at the Princess', in which Mary Dickens is sweetly ingenuous during ten minutes and then flits away on muslin wings; in which Miss Ormsby demonstrates her entire fitness for Eighteenth century comedy; in in which George Barrett suggests memories of Buckstone in his best days, and in which Wilson Barrett has an opportunity of portraying every phase practicable, for stage purposes, of human thought and emotion. Inconsistent as are such phases in one breast (and inconsistent becomes a convertible term for Chatterton after any one has read his biography in the British Encyclopædia); nevertheless, Mr. Barrett manages to skillfully portray them all. He looks the boy of seventeen to the very life. He presents the feelings of that erratic and phenomenal poet so that you seem to believe that he must have studied Chatterton in actual life. To portray in one performance vanity, self love, immature longings, pride, the alternating hopes and despair of Chatterton, the rashness of suicide immediately followed by a vain fight for life, altogether comprised the task that Wilson Barrett had set before himself, and in it he succeeded flawlessly. Nevertheless, the admirably constructed piece (for twenty minutes a monologue) in the hands of an actor who was not thoroughly an elocutionist as well as stage manager and master of technique, would have been grotesque and laughable. But the curtain falls upon Barrett's death scene amid a profound silence engendered by tender sympathy.

† † †

Did I say Chatterton was the feature of the week? Not so. There was another feature—the face of Haverly smiling from the northern wall of Drury Lane Theatre upon the ancient Albion tavern opposite—the tavern sacred to Thespis from early times, and where actors have "piped" and "potted" an hundred years. Haverly's face seems to beam with anticipation of the success of his Minstrels at Whitsuntide. "To think that ever such an 'andsome face should be blacked up," said a Drury Lane Moll, as she contemplated one of Willing's lads pasting up Haverly's face. She took him for an end-man, whereas he is a no end man. I recalled the poet Gay's line*—repeating them as a prayer for Haverly's success—

Oh, may thy virtue guard thee through the roads
Of Drury's mazy courts and dark abodes.

† † †

Other features of the week have been (1) Howard Paul's supper at the Irish Avenue Hotel, Holborn—situate between George Reynolds' theatre and Gray's Inn's archway. It was given to his "Sweethearts," and especially to Minnie Palmer. At this supper the work of digesting dear turtle and whitebait did, "by Saint Paul, go bravely on." (2) A Saturday night supper, after performance, at Lawrence Barrett's palatial quarters, No. 2 Cromwell Road, opposite the new Museum buildings, and where a jolly set, anent Yorick's Love, sang to good wine which was bushless—

Alas, poor Yorick, I knew him well! Oh,
He was a right good, jolly fellow,
He'd get dead drunk, and ever after
Keep the table in a roar of laughter.

(3) Little Cricket and Lydia Cowell (Mrs. Mortimer), at the Avenue—one of the great hits of the season, and (4) Called Back at the Prince's.

† † †

You must pronounce the title of this last-named play "Kahlback," as if one word, and quickly, if you wish be in good English form. It is a dramatic version of a little story by a wealthy merchant of Bristol named Hugh Fargus. He not long ago saved the life (as Percy Betts, Almaviva of *Figaro*, informs me) of a boy who fell into the water from a ship named Conway. Hence his nom de plume of Hugh Conway. The story, "Called Back," has been so extensively read that audiences are assured for some time in order to see its dramatic version from curiosity. The play is disappointing. It is announced that Dan Frohman has bought it for the Madison Square. I doubt if an agony play in which one character is blind, another is insane, and in which the horrors of a Siberian dungeon are instanced, can be made a go in New York. Besides, when the prologue is over the story has been told—climax and all. Moreover there is a horrible Italian villain to be added. This accumulation of "Stygian-like blackness," only relieved by the [illegible] of Miss Tilbury—a daughter of [illegible] Thompson—who is a fast coming beauty and celebrity of the stage (vide her charming picture in the current *Figaro*). I saw Irving in a private box pointedly suppressing some yawn and grimly smiling at the "linked sweetness long drawn out" of the Siberian exile's death. Was Henry thinking of his own death scenes in Eugene Aram and Tennyson's Cup?

† † †

To the list of the week's festivities must be added a luncheon party by Mrs. John T. Raymond (Marie Gordon), at her bijou house in Lower Belgravia street, at which there was a mingling of artistic, dramatic, operatic, literary and social celebrities. She seems to have redoubled her beauty and grace of a few years ago. It is not impossible that she may return to the stage and achieve here the success which her husband failed to obtain.

† † †

"Christmas comes but once a year," yet its its foreground is as widely spread as is its sunset; for already preparations are making for holiday pantomimes. The Surrey announces Aladdin with Maude Stafford, lately from her American engagements, as the shapely boy.

† † †

The latest things in kerchiefs for mashers are lawns and silks of the new hue called "Elephant breath," with a picture printed in the corner of the wearer's favorite stage artiste. It is to be flirted while humming the tune of "Kiss me, kiss me, tho' I die for shame," from the opera of the Princess Ida. A union this of the picturesque with the dude-esque.

† † †

Sarah Bernhardt is booked to bring Lady Macbeth to London in July. "How was it?" said I to a friend who saw the rôle in Paris. "She played her conception superbly; but her conception was not Shakespearean, nor that of the first Sarah" (Siddons). The version is a good one—*Comment vous portez vous, Monsieur Macbeth*, having disappeared as the witches Hail to thee Thane!!

† † †

We have had hair-brushing, corn-cutting and dentistry by machinery, but Fate has a reserved seat for George Rignold as the hero of papering theatres by system. This is his advertisement: "Mr. Rignold, convinced that the attractiveness of his commodious theatre is not known to the public, and that certain prejudices exist owing to previous mismanagement, has determined, in order to restore confidence, to issue a general invitation to such as may feel desirous of witnessing the entertainment now provided. The box-office will be open daily for the issuing of free invitations (upon the applicant signing his or her name) to pit, reserved pit, and pit stalls only." What was the result? The free places were not sought for! They were too cheap. Reminding me of a dialogue I once heard at the ticket-office of a Western railway:

Agent of R R., also agent for an Accident Insurance Company—"Friend, will you take an insurance ticket—only twenty-five cents for a thousand dollars?"

Quaker passenger—"No, thank thee, friend. Thee knows there will be no accident or thee would not do it so cheaply."

† † †

Who would think that "Fourteen Days' could be better played than it was at the Union Square and by the same company? I saw it there and thought it was perfection in every detail of scene, business and dialogue. But I saw it presented more perfectly at the Criterion last week. "*More* perfectly," quotha. Can that be? What says the preamble of the Federal constitution: "To form a more perfect union." What says Shakespeare? "The most unkind-*est* cut of all." Such a "cut" as Sothern made when he played Our American Cousin with almost all of Asa Trenchard dropped. It was a treat to see Wyndham, Giddens and Blakeley convulsing such old stagers as Joe Knight, Clement Scott and the Duke Livandais.

† † †

Talking of "perfect" reminds me to again say that the Criterion Theatre is the most favorable of all theatres for mirth, because it is so "perfectly" ventilated. And yet it is in the bowels of the earth. This abundance of ozone arises from the multiplied corridors—very spacious too—which run toward Piccadilly Circus. Cranbourne street and Jermyn street. In case of a panic the audience have simply to run. No matter in what direction. Every passage leads out without meeting or crossing another passage, and each passage is too wide for a crush or a stoppage. Each passage too is a ventilating shaft. I have requested Manager Smale, of the perpetual smile, to send diagrams of his plans to the New York Fire and Health Boards. The house is therefore "Criterion" in many respects, besides excellence of performance.

† † †

What I said last week about the defective management of Lotta has been supplemented by the following in the theatrical *Under the Clock* of this week, viz.: "Much has been said for and against the evident lack of appreciation which Miss Lotta's efforts have hitherto received. It occurs to me, however, that much fault must be found with her London management for their selection of pieces totally unsuited to an English audience, and for their complete want of tact in dealing with playgoers." "Tact and discretion," says my lord Bacon, "are often of greater use to the lawyer than learning." Substitute lawyer for manager and you have those peculiarities which make your Frohmans, and which damage your Stetsons and Sacksons.

† † †

One of the big laughs of London comes into My Milliner's Ball. Even husbands with long debts at Madame Pauline's laugh when Mr. Arthur Cecil, in his assumed character, gives an imitation of himself in Box and Cox, while Mrs. John Wood, with all her old archness, declares that "it is not in the least bit like the original."

† † †

Young Boucicault's play of Devotion has not proved its title with the public, and Robertson's comedy of Play follows. Playwrights are much in demand. I know a young Cambridger who lives in a Fleet street garret (traditional nursery of dramatists), who is the coming Robertson. Some day I shall divulge his name.

† † †

The late Sam Ward (who so soon followed Wikoff and who was depressed by Keene's failures) once told me he had written a comedy which many good judges pronounced to be as fine an acting satire of this-century-life as School for Scandal was of the last century; but, he added: "No manager dare produce it under fear of libel." Now that Uncle Sam has joined that "large majority" which his old pal of the lobby—Bardwell Slote—used to speak of, perhaps his executor may find the bold manager for the comedy.

† † †

Joe Hatton's tactical editing of the "Irving Impressions" is universally praised here, and the book itself has in circulation already passed its twentieth thousand. Treble prices are already offered fortunate holders of stall tickets.

† † †

The great majority of American tourists who visit London fall into the error of supposing that Parliament Square, Piccadilly, Regent street, the Strand, Ludgate Hill and Cheapside compose London. Quite as British tourists think Broadway and Fifth avenue make all there is of Manhattan. I advise tourists not to make a kindred mistake of supposing that the Strand and vicinity hold all the theatres worth visiting. They will find footlight and pittite fun at the Grand, Islington (Rowe's play very successful there), the Marylebone, the Surrey, the Britannia, the Standard, the Elephant and Castle and the Pavilion.

A. OAKEY HALL.

MAY 31.

What one of my Milesian friends calls the "triangular square" that surrounds Morley's Hotel, Charing Cross Hotel, St. Martin's Graveyard (wherein Jack Sheppard's remains repose) and the American Exchange on sunshiny yesterday put on the appearance of that elliptical square called Union which fronts THE MIRROR office. In the course of a few hours one could there have seen Coplestone, Henry French, Henry Mapleson, Louis James, Frohman, Bronley, Mantell, Marcus Mayer, John R. Rogers, Haverly, and half a dozen other of the familiar faces that your MIRROR recently reflected. I give you this problem—"Missing a manager or professional around Union Square for a week to find his whereabouts," with the solution on this side of the Atlantic.

† † †

The past has been essentially a dramatic week. First of all Derby Day. What more theatrical than the show of half a million of people from dukes to costermongers. Think of the boxes of the course stand, the stalls of the grand stand, the upper circles, the pit and the grand amphitheatre—all contemplating "A Flying Scud," interpreted by such a company of actors as embraces Wood, Loates, Webb and the two Archers ("Would not one suffice?"), Cannon, Platt and Watt. Second—the Shakesperean show at Albert Hall. Third—exit Barrett and enter Haverly. Fourth—the dinner of the Royal Theatrical Fund; and lastly, the re-appearance of Irving.

† † †

Saturday night converted Wellington Place that the Royal Lyceum fronts into an Irving Place. In vain did the bills read—Much Ado About Nothing, for the sight of early queus all around the theatre, and a confusing line of broughams and hansoms stretching from the stand even up to Drury Lane entrance (where handsome Jack was pulling his moustache at the opening of his Mastodon oyster), showed there was much ado about something. Pretty Miss Milward might be preparing to play Hero inside, but the helmetted Bobby was hero in the frantic crowd outside. A man could have readily sold his stall for five guineas at 5 o'clock. One of Henry's "mannerisms" is that he attracts society. However, the monopolistic cables, before this can be mailed, have told you what a magnificent audience welcomed Henry and Ellen, and also as to the enthusiasm, and as to the speech given with real emotion; as well as about the delightful supper for the favored few after "le rideau tombe."

† † †

Last year, at the Theatrical Fund dinner, Wilson Barrett presided and made a very pathetic speech. This year Mr. Irving presided and made a forcible defence of the profession; and, indeed, he described how its glories had become social conquerors. Many of his sentences were singularly felicitous. But there is much in what the *Pall Mall Gazette* editorially said: "Now that acting has attained to the dignity of a 'liberal' profession, might it not aim at the further dignity of self-reliance, and dispense with general appeal to the public in aid of its weaker brethren?"

† † †

I vote the Shakespearean show to be a bore. I paraphrase Madame Roland and exclaim: "Oh, Shakespereana! how many follies are committed under thy name." Charity is the black eyed Susan to the divine William, and weeps over him in the Downs while the subscribing Gnatbrains flourish. The opening tableaux (from King John, Winter's Tale and Merchant of Venice) I have seen very much better presented in New York. But that city has never had Shakespeare's kitchen table! The very title, Shakespearean "show," is belittling. So is the handing over of men and women dressed for Shakespearean characters to usher posts and refreshment stalls. Fancy Richard III. handing you a cup of coffee.

† † †

The Ghoul who is always scratching around new plays, and bringing out of depths the remains of old plots and vamped ideas, is industriously working in London, and has aroused Gilbert, who shows that his Clarice, in which Mary Anderson is now pleasing provincials, was written and offered to Miss Litton two years before there was presented the French play from which Mr. Ghoul said it came, which is probably the reason why Sidney Grundy in a recent interview with a critic declared that he preferred to openly adapt rather than to compose or originate. Bronson Howard's admissions as to how he composed plays were very clever, and show how painstaking he is. He is like the cooper who made barrels by first getting a bunghole stopper and then building slowly staves, hoops and heads around it. His dramatic stopper is a strong, well-grained central idea.

† † †

Howard Paul is quite as indefatigable a worker as Sala. Almost daily some of his vivacity bubbles in print, and his social engagements wear a collar on which is inscribed "legion." In addition to all this he is about to appear at the Vaudeville in his own piece (new), The Man Opposite, as a piece introductory to (but not producing) Confusion.

† † †

A new preliminary farce is running at Nottingham, named Mumps the Masher. The fun realizes the name. Why cannot the fashion of a piece prefatory to the full play of the evening be introduced into New York. Apropos, Mr. Brereton is credited with a "parodial" verse, which thus begins:

I know a masher dark to see,
Who mashes most bewitchingly,
Whose varnished feet and collar neat
(In buttonhole Gardenia sweet)
Make female hearts more quickly beat.

† † †

Colonel Mapleson was at his club last night with fire in his eye. "He softly murmurs baah, baah," when he thinks of the "gobble, gobble" of his directors, who were anything but Mascottes to him. He is adapting for concert purposes Oscar Wilde's rhythmetrical joke which O.W. put off on the "Shakespearean show" people in the shape of verses that the London press actually took in serious part. One of the verses runs thus:

Beautiful star with the crimson mouth!
O moon with the brows of gold!
Rise up, rise up, from the odorous south!
And light for my love her way,
Lest her little feet should stray
On the windy hill and the wold!

Think of the crimson mouth of a star and the brows of a moon! Oscar was simply describing the ruby made-up mouth of an operatic "star" and the canvas brows of a stage moon!

† † †

Rogers and Gus Harris are planning the assassination of handsome Jack Haverly for stealing their thunder in the way of cheeky pronunciamentos. Thus warbles "Jack," at two shillings a line, in the *Times* and *Post*:

In organizing and presenting this entertainment to the British public, Mr Haverly has aimed to elevate the tone and character of minstrelsy in accordance with the tastes of the more intelligent and refined. To this end Mr. Haverly has devoted months of constant labor and large amounts of money in searching the entire English-speaking world, and selecting, regardless of expense and trouble, the most distinguished, refined and meritorious vocalists, instrumentalists, comedians, actors and burlesque operatic artists in the profession. In this, *the greatest effort of Mr. Haverly's life*, he has succeeded in concentrating such a galaxy of great specialty performers as the world has never before seen, discarding all features that could be construed by the most sensitive patron as below the standard worthy of Old Drury-lane and the intelligence of the refined inhabitants of the capital of the world.

And Handsome Jack did all this with his own little "Hatchett" pen!

† † †

I have often been impressed by a modest sign on a door opposite the Russell street side of Drury Lane Theatre, which reads: "A Garrick dressmaker." It is a very old house that it is affixed to, although the sing is new. Doubtless "the" Garrick often let his little shadow pass upon the same door when the sun shone out to be his looking-glass.

† † †

In quoting O. W's. "guy" verses, I should have mentioned an anecdote very rife now. A well-known manager was quoting a line or two of Mr. Wilde's poetry—which I beg to say is in some passages very clever—when an actress of the company in affected enthusiasm cried: "Recite more, dear John, for I am one who just dotes on Wilde." "Don't do it, dear ——," he retorted. "It is time you sowed your Wilde dotes!"

† † †

A. M. Palmer is in town for a month, and has gorgeous quarters at 35 Harley street, Cavendish Square. He reports having had the best of times at Rome with that good fellow, Meltzer, and also in Paris, where he was at the General Noyes dinner. He will reach Summer quarters at Stamford about July 15, and then, let us hope, become open for managerial inspection. Which reminds me of an advertisement, curiously framed, in a weekly paper of current date. "Mrs Savage, having 'left off clothing,' invites inspection."

A. OAKEY HALL.

Amateur Notes.

Amateur entertainments given in the interests of benevolent institutions rarely yield much money. The expenses are too great. After the hall rent, printing and musicians have been considered, there are innumerable items to further eat into the receipts. The wig maker, the costumer and their assistants are obliged to be present on the evening of the performance to attend to the actors. The professional stage manager, the prompter, the furniture, properties, etc., have all to be provided. The ladies of the company insist upon being conveyed to the theatre and to rehearsals in carriages, although in private life many of them do not dream of such luxuries. Thus does charity reap meagre returns from amateur performances.

Frank Bennett was formerly the favorite comedian of the Murray Hill and Amaranth Societies. Later he became a member of Daly's company. He is at present residing in Washington with Mrs. Bennett, a daughter of Mrs. D. P. Bowers. He has retired from the profession.

Fanny Fact is being rehearsed by the Amateur League.

Vera Vernay continues to meet with success with the Bandmann company. She is playing such parts as Romeo, the Queen in Hamlet, etc.

J. B. Mason, who has been engaged for leading juveniles at the Union Square Theatre made his first appearance on the stage seven years ago in an amateur performance of Man and Wife at the Fifth Avenue Theatre. He essayed the small part of a fop. Sara Von Leer was also in the cast.

Gertie Blanchard, late of the Boston Museum, began her career in the East as an amateur. She made her debut as Juliet, and was pronounced by John McCullough to be the most talented amateur he had ever seen.

Letters to the Editor.

MISS LEIGHTON RESTING.

133 EAST 17TH ST., June 5, 1884.

Editor New York Mirror:

DEAR SIR:—In your paper of June 7, I have noticed my name mentioned in connection with an engagement in the so-called Bijou Opera company. Oblige me by stating in your next week's issue, that I have no connection whatever, nor do I intend having any, with such a company. Am resting for the Summer previous to my opening with Manager McCaull, with whom I have signed for next season. With many thanks, I am very respectfully, ROSE LEIGHTON.

A DISPUTED TITLE.

60 E. NINTH STREET, NEW YORK, June 10, 1884.

Editor New York Mirror:

DEAR SIR:—In your last issue you publish a letter from Mr. D. N. Young, in which he claims the the exclusive right to the title Grit. Judging by the second title of Mr. Young's play, my drama (the scenes of which are laid in New York City) in no way resembles his. I do not lay claim to originality in the title Grit (although I have copyrighted the same), but shall continue to use it until restrained by due process of law. By giving this space in your valuable paper you will confer a great favor on

Yours respectfully, ELISE LAMIERRE.

106 MESEROLE AVE., GREENPOINT, L. I., June 9, 1884.

Editor New York Mirror:

DEAR SIR:—I see in your last issue that Dave Young claims the right to the title of Grit, basing the same on the fact that a drama by that name was written for Fanny Herring and produced at a Bowery theatre in 1870. As a matter of fact, neither Elise Lamierre nor Dave Young can claim a monopoly of the title Grit, as a melodrama by that name was played in Philadelphia in 1855, and was, I believe, again used by Melinda Jones for a play written by her and submitted to Miss Mitchell years ago. Yours, E. J. PARKER.

A REPLY TO MR. PECK.

NEW HAVEN, CT., June 7.

Editor New York Mirror:

DEAR SIR.—It was with no little surprise that I read a communication in your last issue, from Manager Peck of this city, in which he appears greatly exercised over what he terms my "false and malicious article in reference to the Rightmire show." My surprise lies not in the fact that he winces under the sharp though merited rebuke received from these columns for entertaining so miserable a combination, but that he has so far forgotten the common laws of propriety as to make a number of unqualified misstatements. The very first sentence of his letter is a digression from the truth, wherein he informs you that the company above-mentioned played at his house three weeks. This is contrary to fact—a discrepancy which Mr Peck has since admitted. Your correspondent did *not* "err in prematurely announcing the collapse of the Rightmire Dime show," from the simple fact that no such announcement appeared. What the article actually said was that Rightmire's Dramatic company was born here, lived one week, and died from want of financial food—a statement which I reiterate. The "dramatic company" went to pieces; the majority of the thirteen members comprising it left the city. The remnant left behind, assisted by New York talent, soared no longer into the realms of drama, but presented a heterogeneous entertainment of the variety order, one feature of which was a Punch and Judy show. But the new-born child died in its cradle, without having breathed one breath of that "next week" the manager speaks of.

Mr. Peck's next statement is as follows: "I cannot see why your reporter should write such an untruthful article, *unless* my stage manager offended him by requesting him to leave the stage," etc (The italics are mine.) Now, this statement as to my being ordered off the stage is a contemptible falsehood, which no one knows better than the before-mentioned gentleman. He has since endeavored to convince me that he did not desire to give the impression that your correspondent was actually ordered off the stage, but that upon no other supposition could he assign a reason for my writing so untruthful an article! Basing this deduction from his interpretation of the word *unless*. Pretty, isn't it? Permit me to remark that Mr. Peck will find few supporters who, with him can discover the slightest ambiguity in his phraseology, for flexible as our tongue is, it is subject to certain laws which no managerial dexterity can evade if he "continued on" forever. The last part of his communication, in which I am charged with being "outspoken as to the performance being good," causes me to smile. Why, any man who, after seeing four acts of The Two Wanderers, would pronounce either play or acting tolerable, I should regard either as an idiot or in a fair way to become one. In fact, to believe that anyone ever made such a statement would be as great a strain upon my credulity as would the belief that an ill-assorted set of barnstormers could present anything meritorious.

So much for Mr. Peck's objection. Now, Mr. Editor, since your candid and just reply to his question, Mr. Peck is under the impression that THE MIRROR will slight his house, and he expresses indifference to such an arrangement. Permit me to disabuse his mind on this point. THE MIRROR, through its correspondent, will at all times treat him with due courtesy and fairness, and at the same time feel at perfect liberty to criticise and expose all ventures which are not conducive to the interest of the professional world. Allow me to remain yours, as ever,

NEW HAVEN CORRESPONDENT,
New York Mirror.

—Buffalo Bill's Wild West Show is doing an immense business on the road. In St Louis the average daily attendance is said to have been 25,000 people. The show gives satisfaction, every feature being received with approval. It will appear next Monday at the Polo Grounds. There will be performances every day, rain or shine. In the evening the grounds will be illuminated by one hundred calcium lights.

TELEGRAPHIC NEWS.

Distrust.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, June 11.—A fair-sized audience gathered at the Academy of Music Monday night to pass judgment upon Distrust, a new play, the joint work of Charles F. Dunbar and Fred Wren. The story is simple and is briefly as follows:

Julia and George Sherman, brother and sister, are orphans, and are ambitious to better a menial condition. Julia is a chambermaid, in which position she is insulted by John Maxwell, a man-about-town. Her brother gives her what money he has to go to college and fit herself for a teacher. The second act shows a picnic party—the Sumners, mother, daughter and son. The daughter is engaged to her son's dearest friend, Frank Douglas, and the son is in the same relation to Ida Forester. An overheard conversation reveals the fact that Miss Ida has more love for his money than for himself. John Maxwell she perhaps loves, but money she adores. Arthur Sumner leaves her and goes to Michigan, working as a clerk and looking for love alone. In the third act he brings home as his bride Julia Sherman, whom he met at Ann Arbor, she being unaware of his wealthy position. Ida Forester meantime has married Philander Cobb for his money, and made life unendurable to him. In the fourth act Arthur Sumner and his wife separate through Maxwell's exposition of her former position as chambermaid. Arthur goes to Colorado; is attacked by road agents; his life is saved by his wife's brother. Their early life is narrated, and a return made to New York, where a happy reconciliation is effected.

The piece was very long drawn out; it was past midnight when the curtain fell on the sixth act. Pruning will at once be the order. The story is well worded, both the pathetic and comedy parts being well cared for. The company presenting it deserve praise, notably Ellie Wilton as Julia Sherman, Frances Bates as Ida Forrester, Abbie Pierce as Mary Sumner and Harry Colton as John Maxwell. Edward Warren fills the dudish rôle of Clarence Van Arnim very well, but there is rather too much of it. Henry Aveling's rendition of Arthur Sumner was excellent. The comedy falls on Fred Wren's shoulders. His Philander Cobb was very amusing.

After the fourth act the authors were called out and spoke their little piece. Floral offerings were made to the ladies.

Very Lively "Remains."

The following obituary notice appeared in in nearly all the papers last week:

Alfred Beverly, for some time a comedian with Harrigan and Hart, died on Friday in Maryland, while travelling with the Pauline Markham company. Death was caused by apoplexy. He was of English birth, had lived here many years, and was well known and popular in the profession.

Together with a number of the intimate friends of the deceased, a MIRROR reporter went last Tuesday to view the remains. Surrounded by a dense throng of professionals—many of whom were personal friends of the dead actor—and, dressed in a handsome suit of black, with a smile upon the parted lips and the flush of health upon the well-known face, the body stood in an upright position on Union Square, in front of the Morton House, talking to a group of friends.

Mr. Beverly emphatically denies that he is dead, and defies the world to prove it. Notwithstanding Mr. Beverly's assertion, we cannot, upon his unsupported testimony, impeach the veracity of our brothers of the Press. We regret to say that Mr. Beverly's action under the circumstances is all the more to be deplored, as he has hitherto borne an irreproachable character.

Our Absentee Clerk.

The member of THE MIRROR business staff who is on a Summer junket in the North writes us again this week. He has reached the land of the Canuck, and is living on a diet of fish and bear-meat. Few Summer ramblers can resist the temptation to write letters to the press. It is thus they find a vent for their exaltation, and the ocean of ink that is spilled from June 1 to Sept. 1 is not lost upon admiring friends, at least. "Mac" would be cruelly disappointed if we did not find room for him in an odd corner. And so would his legion of lady friends.

BACKWOODS, Canada.

MY DEAR MIRROR:—It was with considerable regret that I left the good ship *Lucerne*. Thanks to an all-seeing Providence, we arrived safely at St. Andrew's. The voyage from Portland to St. Andrew's is a long strip of the finest scenery to be found on our coast. For miles nothing can be seen but rugged rocks descending to the water's edge. On almost all the prominent headlands you find a lighthouse, for many vessels, large and small, thread their way through this northern archipelago. We rounded West Quoddy light—the most easterly point in the United States—in good style, and, after a parting salute to our flag, sailed into Canadian waters.

This trip gratified one of the wishes of my life—to see the noble red man on his native heath. The first one that I spied—for I have seen many since—was sitting calmly in his birch canoe, waiting, no doubt, for a shot at a porpoise. The remnants of the Passamaquoddy tribe still inhabit this region, picking up a precarious livelihood by fishing and hunting. Unfortunately for their ultimate prosperity, most of their sustenance goes for fire-water. The Passamaquoddy Indian is not pretty to look upon. He resembles a bunch of toughened sinews, with a thin, very thin, covering of smoked beef. The female Indian is but little comelier. She is not, however, such a constant imbiber of rum.

Canada! The land of whiskey and ale! God bless the Queen and all the Jacks—especially four of the latter! Imagine having White Label Bass for ten cents and George Roe's Three-Star Whiskey for $1.25 the bottle! And halibut steak! You should taste it when caught fresh from the ocean and cooked as they cook it in St. Andrew's. Each savory flake a juicy morsel!

St. Andrew's started out on a prosperous career some time early in the Seventeenth century; but alas for human judgment! that career has come to an untimely end. To-day the most charitable act to St. Andrew's would be to give it decent burial. It still boasts a few rotting piers, to which a few fishing-smacks still make fast, and the terminus of the New Brunswick Railroad. The oldest citizens contend that while the lumber interest lasted it was full of bustle and prosperity, but when the last tree had been cut down it quietly yielded up the ghost and has lain dormant ever since.

Here, under the folds of the British flag, one hears all kinds of dialects and brogues—English, Scotch, Irish—and, above the din, the nasal twang of the Yankee. The shrewd and go-ahead Yank is in his element here. His slow Canadian brother is easily out-distanced. Many say that if the question of annexation were to arise that the people of St. Andrew's would hold up both hands. I notice that the currency of Uncle Sam is grabbed with more avidity than is that of the Canadian Government.

The country around here is wild enough to content the most ambitious sportsman. Bear are very plenty, while rumor hath it that moose and cariboo are still to be found. The fishing is glorious, the weather clear and bracing, and the landscape pleasing to the eye. I go further inland to-morrow, and unless I am eaten by a bear or come to some other untimely end, I fear that it will be a short anon before I am with you again.

MAC.

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BUTLER, Mo.....	5,000	800	Wm E. Walton.
LAMAR, Mo.....	3,500	800	Brown and Avery.
JOPLIN, Mo.....	10,000	600	H. H. Haven
WEBB CITY, Mo...	5,000	300	Aylor and Lester.
GALENA, Kas.....	5,000	600	Gove and Stone.
ROLLA, Mo.....	3,000	400	W. J. Powell.
LEBANON, Mo.....	3,000	800	Samuel Farrar.
FORT SCOTT, Kas.	10,000	800	W. B. Patterson.
COLUMBUS, Kas...	3,500	700	Harlan Brothers.
PARSONS, Kas.....	8,000	800	McKine and Baird
PAOLI, Kas.....	4,000	600	L. D. White.
OLATHE, Kas.....	4,000	700	George B. Lord.
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H. H. HAVEN.....Joplin, Mo.....President.
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1884 - - SEASON - - 1885

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